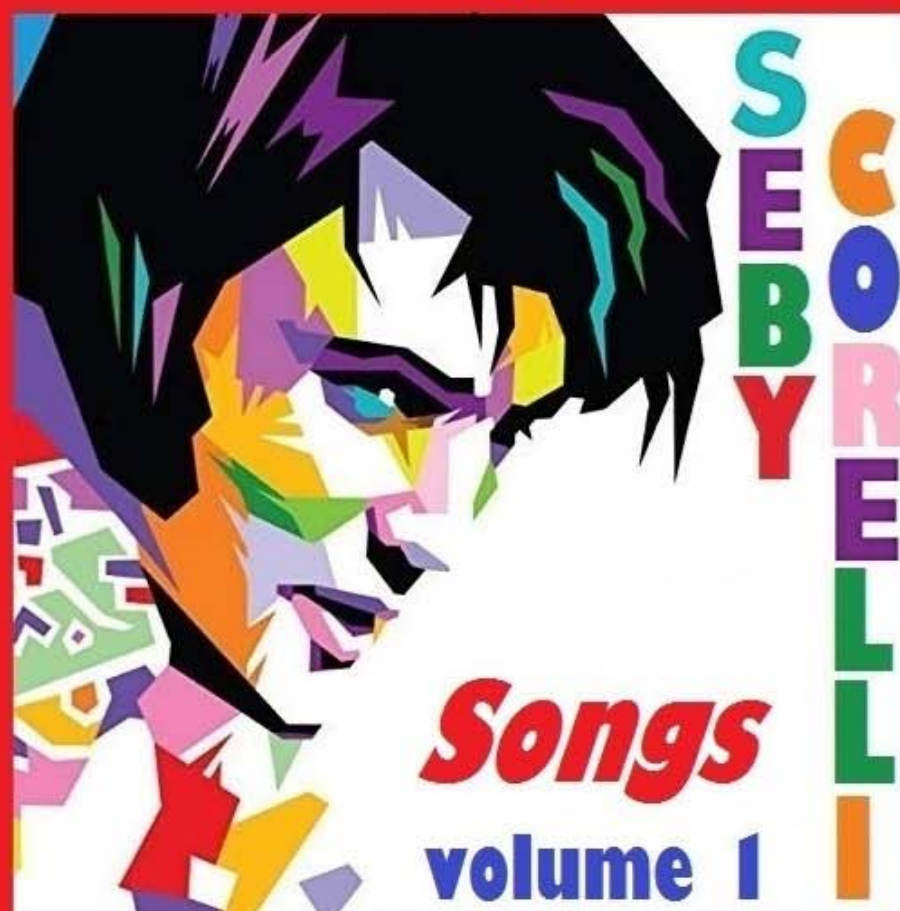


SEBY CORELLI

Songs



**Spartiti di musica di brani
estratti dal repertorio di
Elvis Presley**

(volume 1)

SEBY CORELLI
SONGS

VOLUME 1

**ANTOLOGIA DI BRANI ESTRATTI
DAL REPERTORIO DI ELVIS PRESLEY**



N°	TITOLO DEL BRANO	TEMPO	♩°	TONALITÀ	PAGINA
1	BLUE SUEDE SHOES	Bright	170	Fa maggiore	1
2	READY TEDDY	Bright	168	Si, maggiore	4
3	TREAT ME NICE	Bright rock	152	Do maggiore	7
4	GOT A LOT OF LIVIN' TO DO	Bright	162	Mi, maggiore	9
5	MY BABY LEFT ME	Bright	163	Fa maggiore	11
6	ALL SHOOK UP	Shuffle	171	Si, maggiore	14
7	ONE NIGHT	Slowly	79	Do maggiore	17
8	LOVE ME	Moderately	79	Fa maggiore	19
9	TRYNG TO GET TO YOU	Mod. beat	86	Do maggiore	21
10	HEART BREAK HOTEL	Blues	94	Do maggiore	25
11	RETURN TO SENDER	Moderately	110	Do maggiore	27
12	I JUST CAN'T BELIEVIN'	Moderately	107	Mi, maggiore	31
13	NON CREDO AGLI OCCHI MIEI	Moderately	107	Mi, maggiore	35
14	IN THE GHETTO	Slowly	97	Si, maggiore	37
15	NEGRO	Lentamente	97	Si, maggiore	43
16	DON'T LEAVE ME NOW	Moderately	109	Do maggiore	45
17	DON'T CRY DADDY	Moderato	78	Re maggiore	49
18	LOVE ME TENDER	Mod. Slow	//	Sol maggiore	53
19	DOLCEMENTE	Lento	//	Sol maggiore	55
20	A CHI (Hurt)	Slow rock	//	Si, maggiore	57
21	CAN'T HELP FALLIN IN LOVE	Slowly	//	Mi, maggiore	59
22	UNCHAINED MELODY (Oh my love)	Slow	//	Sol maggiore	61
23	IO CHE NON VIVO (SENZA TE)	Lento	//	Fa minore	65
24	L'IMMENSITA'	Slow	//	Re minore	67
25	GUARDA CHE LUNA	Rock Slow	//	Mi minore	69
26	LOVE IN PORTOFINO	Rock Slow	//	Fa minore	71
27	HISTORIA DE UN AMOR (Storia di un amore)	Bolero	//	Mi minore	73
28	YOU'RE MY EVERYTHING (Bruttissima bellissima)	Moderato	//	Fa minore	75
29	UNFORGETTABLE	Slowly	//	Sol maggiore	79
30	WHAT A WONDERFUL WORLD	Slowly	//	Fa maggiore	81
31	MY WAY (Solo più che mai)	Slow	//	Re maggiore	85
32	ARE YOU LONESOME TO-NIGHT?	Valzer	//	Do maggiore	87
33	SE PIANGI, SE RIDI	Slow	//	La, maggiore	89
34	OVER THE RAINBOW	Moderato	//	Mi, maggiore	91
35	LAWDY MISS CLAWDY	Slow	76	Fa maggiore	93
36	IF I CAN DREAM	Slow	67	Si, maggiore	95
37	(YOU'RE SO SQUARE) BABY I DON'T CARE	Moderato	//	Do maggiore	99
38	HOUND DOG	Rock	178	Si, maggiore	103
39	TEDDY BEAR	Rock	100	Do maggiore	105
40	STUCK ON YOU	Moderato	136	Do maggiore	107
41	WAY DOWN	Rock	160	La maggiore	111
42	THAT'S ALL RIGHT	Moderato	164	Mi, maggiore	115
43	SUSPICION	Moderato	102	Do maggiore	117
44	MY BABY LEFT ME	Moderato	163	Fa maggiore	119
45	JOHNNY B. GOODE	Rock	//	Fa maggiore	121
46	I GOT STUNG !	Rock	//	Do maggiore	123
47	A MESS OF BLUES	Blues	100	Do maggiore	127
48	IT'S NOW OR NEVER ('O sole mio)	Moderato	119	Re, maggiore	131

N°	TITOLO DEL BRANO	TEMPO	♩°	TONALITÀ	PAGINA
49	DON'T BE CRUEL	Bright	148	Do maggiore	133
50	BADA BAMBINA	Moderato	//	Mi, maggiore	135
51	TU VUO' FA L'AMERICANO	Moderato	//	La minore	137
52	BA... BA... BACIAMI, PICCINA	Moderato	//	Do maggiore	139
53	LA LUNA AMMENZU 'O MARI	Tarantella	//	La maggiore	141
54	CIURI CIURI	Allegro	//	Mi minore	143
55	ARRIVEDERCI ROMA	Beguine	//	Sol maggiore	145
56	ROMA NUN FA' LA STUPIDA STASERA	Moderato	//	Mi, maggiore	149
57	NON E' UN CAPRICCIO D'AGOSTO	Moderato	//	Do maggiore	151
58	SHE (Lei)	Lento	//	Do maggiore	153
59	QUANDO L'AMORE DIVENTA POESIA	Lento	//	La minore	157
60	UN UOMO PIANGE (SOLO PER AMORE)	Lento	//	La minore	159
61	GEORGIA ON MY MIND	Bluesy	84	Fa maggiore	163
62	SANTA LUCIA	Andantino	//	Si, maggiore	165
63	MERAVIGLIOSO	Moderato	//	Do minore	167
64	ANEMA E CORE	Slow	97	Sol maggiore	171

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Partita I.V.A.

MF

BLUEDE SUEDE SHOES

Words and Music by Carl Lee Perkins

Bright tempo (not too fast) ♩ = 170

1

CHORUS

Ready, set, go man go,
I got a girl that I love so,

I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready to a rock 'n' roll.

Going to the corner, pick up my sweetie pie,
She's my rock 'n' roll baby, she's the apple of my eye,

I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready to a rock 'n' roll.

All the flat top cats and the dungaree dolls,
Are headed for the gym to the sock hop ball,
The joint is really jumpin', the cats are going wild,
The music really sends me, I dig that crazy style,

I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready to a rock 'n' roll.

[Guitar].....
.....

All the flat top cats and the dungaree dolls,
Are headed for the gym to the sock hop ball,
The joint is really jumpin', the cats are going wild,
The music really sends me, I dig that crazy style,

I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready to a rock 'n' roll.

Gonna kick off my shoes, roll up my faded jeans,
Grab my rock 'n' roll baby, pour on the steam,
I shuffle to the left, I shuffle to the right,
Gonna rock 'n' roll to the early, early night,

I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready teddy,
I'm ready, ready, ready to a rock 'n' roll.

READY TEDDY

Words and Music by John Marascalco (1931-vivente) and Robert Alexander "Bumps" Blackwell (1918-1985)
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE



Bright Tempo ♩ = 168

2

Read - y, set, go, man, go, I got a gal that I love so. I'm

Chorus

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y Ted-dy. Im

Read-y Read-y Read-y Ted-dy. I'm Read-y Read-y Read-y to - a rock 'n' roll

Verse

1. Go - in' down to the cor - ner, pick up - my sweet - ie pie. She's my

(Tacet)

rock 'n' roll ba - by, she's the ap - ple of my eye, 'Cause I'm

Sib

Chorus

F7 *C* *(Tacet)*

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y Ted - dy. I'm

Mib7 Sib

G7 *F7* *C* *(Tacet)*

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y to - a rock 'n' roll.

Fa7 Mib7 Sib

Verse

C *(Tacet)*

2. Well, the flat top cats and the dun - ga - ree dolls Are —
3. (Gon - na) kick off my shoes, roll — up my fad - ed jeans. Grab my

f Sib

C *(Tacet)* *C* *(Tacet)*

head - ed for the gym to the Sock Hop Ball. The joint is real - ly jump - in', the
rock 'n' roll — ba - by, pour — on the steam. I shuf - fle to the left. — I

Sib

C *(Tacet)*

cats are go - in' wild. — The mu - sic real - ly sends me. I dig that cra - zy style, 'Cause 'n
shuf - fle to the right. Gon - na rock - 'n' — roll till the ear - ly ear - ly night, 'Cause 'n

Sib

Chorus

F7 *C* *G7*

Read - y Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y Ted - dy. I'm Read - y

Fa7 Mib7 Sib Fa7

F7 *C* *(Tacet)*

1. Read - y Read - y Ted - dy. I'm Read - y Read - y Read - y to - a rock 'n' roll. 3. Gon - na rock 'n' roll

Mib7 Sib

TREAT ME NICE

Words and Music by Jerry Leiber and Mike Stoller

Medium Bright Rock ♩ = 152

CHORUS

3

When I walk through that door,

Ba-by, be po - lite. You're gon-na make me sore, If you don't greet me right. Don't-ch-

cy-or kiss me once, kiss me twice. Treat me nice. 1

know that you've been told, It's not fair to tease So if you come on cold, I'm

C F7 G7 C

C7 F

G7 (Tacet) C

C7 F

real-ly gon-na freeze. If you don't want me to be cold as ice, Treat me

nice. Make me feel at home If you real-ly care. Scratch my back and

run your pret-ty fin-gers through my hair, You know I'd be your slave, If you ask me

to. But if you don't be-have, I'll walk right out on you. If you want my love then

take my ad-vice. Treat me nice. When nice.

G7 C D7 G7 (Tacet) C F7 G7 (Tacet) C F7 C

GOT A LOT OF LIVIN' TO DO

Words and Music by Aaron H. Schroeder (1926-2009) and Ben Weisman (1921-2007)
(Brano inciso da Elvis Presley in tonalità di Fa maggiore)

Bright tempo ♩ = 162

4

mf

VERSE

Ab Bb7 Eb Ab Eb

1. There's a moon - that's big and bright in the Milk - y Way to - night, But the
(2. You're the) pret-ti-est thing I've seen, but you treat me so dog-gone mean, Ain't-cha

mf

Ab Bb7 Eb Ab Bb7 Eb

way you act you nev-er would know it's there. Now, ba-by,
got no heart? I'm dy-in' to hold you near. Why do you

Ab

Eb

time's a wast-in', a lot o' kiss-es I ain't been tast-in' Don't
keep me wait-in', why don't-cha start co-op-er-at-in'? Ain't the

Bb7

know a-bout you but I'm a-gon-na get my share. Oh, yes, I've
things I say the things you wan-na hear?

Ab Eb7 Eb (Tacet)

CHORUS

Spoken

Got a lot o' liv-in' to do, Whole lot o' lov-in' to do. Come on,

Bb7

Eb

ba-by! To make it fun it takes two. Oh, yes, I've got a lot o'

Ab7

Eb

(Tacet)

Bb7

liv-in' to do, Whole lot o' lov-in' to do, And there's no one who I'd rath-er

1

2

do it with-a than you! 2. You're the you!

Eb

Ab7

Eb

Eb

Ab7

Eb

MY BABY LEFT ME

Words and Music by Arthur William Crudup (1905-1974)
(Brano inciso da Elvis Presley in tonalità di La maggiore)

Moderately bright $\text{♩} = 163$

5

mf

CHORUS
tacet

1. Yes, my ba - by
2. Now, I stand at my

left me, nev - er said a word. Was it
win - dow, wring my hands and cry. I hate to

some - thing I done, some - thing that she heard? My ba - by left me,
lose that wo - man, hate to say good - bye. You know she left me,

F Bb7

my ba - by left me. My ba - by e - ven
yes, she left me. My ba - by e - ven

Bb7 C7

left me, nev - er said a word.
left me, nev - er said a word.

C7 F

1. tacet 2.

F

3. Baby, one of these mornings, Lord, it won't be long,
You'll look for me and, Baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.
4. Now, I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word,

MY BABY LEFT ME

Words and music by Arthur W. Crudup (1905-1974)

Yes my baby left me,
never said a word.
Was it something I done,
something that she heard?

My baby left me,
my baby left me.
My baby even left me,
never said a word.

Now I stand at my window,
wring my hands and cry.
I hate to lose that woman,
hate to say goodbye.

You know she left me,
yes, she left me.
My baby even left me,
never said a word.

Baby, one of these mornings,
Lord, it won't be long,
You'll look for me and,
Baby, and daddy he'll be gone.

You know you left me,
you know you left me.
My baby even left me,
never said goodbye.

Now, I stand at my window,
wring my hands and moan.
All I know is that
the one I love is gone.

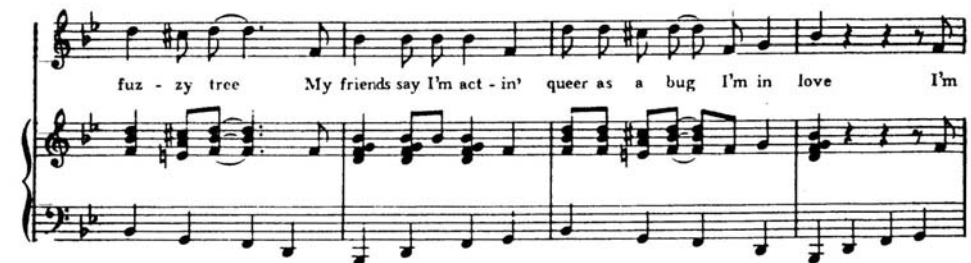
My baby left me,
you know she left me.
My baby even left me,
never said a word.

ALL SHOOK UP

Words and Music by Otis Blackwell (1931-2002) and Elvis Aaron Presley

Medium Shuffle Rhythm ♩ = 171

6



hands are sha-ky and my knees are weak, I can't seem to stand on my

Sib

own two feet, Who do you thank when you have such luck? I'm in love! I'm

All Shook Up! Mm mm oh, oh, yeah, yeah!

Mib7 Fa7 Sib Mib7 Sib

1.29
2.49

1. Please don't ask what's on my mind, I'm a lit-tle mixed up but I'm feel-in' fine When I'm
2. Tongue get's tied when I try to speak, My in-side shakes like a leaf on a tree, There's

Mib7 Sib

near that girl that I love best, My heart beats so it scares me to death!
on-ly one cure for this soul of mine, That's to have the girl that I love so fine! She

Mib7 Fa7

touched my hand, What a chill I got, Her kiss-es are like a vol-

Sib

-ca-no that's hot! I'm proud to say she's my but-ter cup, I'm in love! I'm

1

All Shook Up! Mm mm oh, oh, yeah, yeah! 2 My

Mib7 Fa7 Sib Mib7 Sib

12

yeah! I'm All Shook Up! Mm mm oh, oh, yeah, yeah! I'm

Sib Mib7 Fa7 Sib

All Shook Up! Mm mm oh, oh, yeah, yeah! I'm All Shook Up!

Mib7 Fa7 Sib

16

ONE NIGHT

Words and Music by David Louis Bartholomew (1918-VIVENTE) and Pearl King (1942-1967)
(Brano inciso da Elvis Presley in tonalità di Mi maggiore)

Slowly ♩ = 79

7

CHORUS
(tacet)

SOLO

One night with you is what I'm now pray-ing for. The things that

we two could plan would make my dreams come true. Just call my name

and I'll be right by your side. I want your sweet helping hand; My love's too strong to

Chords: Dm7, G7, C, F, G7, Dm7, G7, C, G7+, C, Dm7, G7, Dm7, G7, Dm7, G7

hide. Al-ways lived a ver-y qui-et life. I ain't nev-er did no

wrong. Now I know that life with-out you — has been too lone-ly too long... One night with

you is what I'm now pray-ing for. The things that we two could plan

would make my dreams come true. One night with true.

Chords: C, C7, F7, C, D7, G7 (tacet), G7+, C, Dm7, G7, Dm7, G7, Dm7, G7, C, F7, G7 (tacet), C, F7, C

LOVE ME

Words and Music by Jerome Leiber (1933-2011) and Michael Stoller (1933-vivente)
(Brano inciso da Elvis Presley in tonalità di Mi maggiore)
SEBY CORELLI LA CANTA IN TONALITÀ DI FA MAGGIORE



Moderately ♩ = 79

8

CHORUS

8

mp

Re7 LA Re7 Re7 Sol (3) Do7 Sol

Treat me like a fool, treat me mean and cruel, but love me. Break my faith-ful

mp

+ Sol Sol 7 Do

heart, tear it all a - part, but love me. If you ev - er go, dar-ling, I'll be,

D7 D7+ G G#dim7 D7 G

oh, so lonely. I'll be sad and blue crying o - ver you, dear, only.

G7 C D7 G C

I would beg and steal just to feel

G Tacet G G

your heart beat-ing close to mine.

A7 D7 A7

Ev-'ry night I pray to the stars that shine a - bove me, Begging on my

D7 G G7 C

1 2

knees, all I ask is please, please, love me. Treat me like a

D7 G C G G

TRYING TO GET TO YOU

Words and Music by Rose Marie Inton "McCoy" (1922-2015) and Charles Fowler Singleton Jr. (1913-1985)
(Brano inciso da Elvis Presley in tonalità di La maggiore)

(Moderato (with a beat) ♩ = 86)

9

Fa Fam Do

I've been trav'-lin' o-ver moun - tains, ev-en thru the val-leys too,

I've been trav'-lin' night and day, I've been run -nin' all the way, Ba-by, try-in' to get to

Fa Fam

you. (Ever since I read your let - ter, where you said you loved me
If I had to do it o-ver, that's ex-act-ly what I'd

Do tacet. Do

true, I've been trav'-lin' night and day, I've been run -nin' all the
do, I would trav-el night and day, and I'd still run all the

Fa

way, Ba-by try-in' to get to you. When I read your lov-in'
way, Ba-by try-in' to get to you. There was noth-in' that could

Fam Do Do7

let - ter, then my heart be-gan to sing,
hold me or could keep me 'away from you,

Fa7 Do

There were man-y miles be-tween us, But they did -n't mean a
When your lov-in' let-ter told me that you real-ly loved me

Do7 Fa

thing. _____ I just had to reach you, Ba - by _____
true. _____ Lord a - bove, you know I love you, _____

Re7 Re7^{bv} Sol7 tacet. _____* Do
LA^b

spite of all that I've been through. _____ I kept trav-'lin' night and
It was He that brought me through. _____ When my way was dark at

day, I kept run - nin' all the way, Ba - by, try - in' to get to
night, He would shine His bright - est light, when I was try - in' to get to

Fa Fam

1 2
you. _____ I've been trav-'lin' o-ver you. _____
you. _____

Do (tacet) _____* Do

TRYING TO GET TO YOU

Words and music by Rose Marie McCoy and Charles Singleton

I've been traveling over miles
Even through the valleys, too
I've been traveling night and day
I've been running all the way
Baby, trying to get to you.

Ever since I read your letter
Where you said you loved me true
I've been traveling night and day
I've been running all the way
Baby, trying to get to you

When I read your loving letter
Then my heart began to sing
There were many miles between us,
But they didn't mean a thing.

I just had to reach you, baby,
In spite of all that I've been through.
I kept traveling night and day,
I kept running all the way,
Baby, trying to get to you.

Well if I had to do it over
That's exactly what I'd do,
I would travel night and day,
And I'd still run all the way,
Baby, trying to get to you.

Well, there's nothing that could hold me
Or that could keep me away from you
When your loving letter told me
That you really loved me true

Lord above me knows I love you
It was He who brought me through,
When my way was darkest night,
He would shine His brightest light,
When I was trying to get to you.

HEARTBREAK HOTEL

Words and Music by Mae Boren Axton ("Regina Madre di Nashville"; 1914-1997), Thomas Russell Durden (1919-1999) and Elvis Aaron Presley
(Brano inciso da Elvis Presley in tonalità di La maggiore)

Blues tempo ♩ = 94

10

Now

Do Do7 Do7 Do

still finds some room for bro-ken heart-ed lov-ers to cry there in the gloom and be so

lone-ly, oh so lone-ly, oh so lone-ly they could die! The

Do Do7 Do7 Do

bell-hop's tears keep flow-ing the desk clerk's dressed in black, they've been so long on lone-ly street they if your ba-by leaves and you have a tale to tell, just take a walk down lone-ly street to

Heart-Break-Ho-tel I'm so lone-ly, I'm so lone-ly, I'm so

Do7 Fa7 Do

nev-er will go back and they're so lone-ly oh they're so lone-ly and I'll be lone-ly we'll be so

lone-ly that I could die! And tho' it's al-ways crowd-ed you can

Fa7 Do Do

lone-ly they pray to die. lone-ly that we could die. So die.

Do Do7 Do7 Do

lone-ly they pray to die. lone-ly that we could die. So die.

Fa7 Do7 Fa7 Do

lone-ly they pray to die. lone-ly that we could die. So die.

Do7 Fa7 Do

lone-ly they pray to die. lone-ly that we could die. So die.

1. Do 2. Do

lone-ly they pray to die. lone-ly that we could die. So die.

RETURN TO SENDER

Words and Music by Otis Blackwell (1931-2002) and Winfields Scott (1920-2015)
(Brano inciso da Elvis Presley in tonalità di Mi bemolle maggiore)

Moderately ♩ = 110

(C) (Am) (Dm7) (G7)

11 *mf*

Chorus
C Am Dm

I gave a let - ter to the post - man; he put it in his
So then I dropped it in the mail - box - and sent it Spe - cial

sack. D. Bright and ear - ly next morn - ing - he it
Bright and ear - ly next morn - ing - it

Dm G7 C (Tacet) F G7

brought my let - ter back. She wrote up - on it: Re - turn - to send - er,
came right back to me.

F G7 F G7

ad - dress un - known. No such num - ber,

C 1. C7 F G7

no such zone. We had - a quar - rel,

F G7 D7

a lov - er's spat. I write I'm sor - ry but my

G7 2. C C7 F

let - ter keeps com - ing back. zone. This time I'm gon - na

F C D7

take it my-self and put it right in her hand. And if it comes back the

G7 (Tacet) (A) F

ver-y next day, Then I'll un-der-stand the writ-ing on it. Re-turn to

G7 F G7 F

send-er, ad-dress un-known. No such

G7 C 1. C C7 Return to (A) 2. C F7 C

num-ber, no such zone. zone.

RETURN TO SENDER

Words and Music by
Otis Blackwell and Winfield Scott

I gave a letter to the postman,
he put it his sack.
Bright in early next morning,
he brought my letter back.

[coro] She wrote upon it:
Return to sender, address unknown.
No such number, no such zone.
We had a quarrel, a lover's spat
I write I'm sorry but my letter keeps coming back.

So then I dropped it in the mailbox
And sent it special "D".
Bright in early next morning
it came right back to me.

[coro] She wrote upon it:
Return to sender, address unknown.
No such person, no such zone.

This time I'm gonna take it myself
and put it right in her hand.
And if it comes back the very next day
then I'll understand

[coro] the writing on it
Return to sender, address unknown.
No such number, no such zone.
Return to sender, Return to sender,
Return to sender, Return to sender...

I JUST CAN'T HELP BELIEVIN'

Words and Music by Cynthia Weill (1940-vivente) and Barry Imberman (1939-vivente)
SEBY CORELLI LA CANTA IN TONALITÀ DI MI BEMOLLE MAGGIORE



Moderately ♩ = 107

12

mf

just can't help be - liev - in' when she smiles up soft an gen -
just can't help be - liev - in' when she slips her hand in my

mp

Fa

Fmaj7

tle, With a trace of mist - y morn - ing and a
hand, And it feels so small and help - less that my

Bb6 (F bass)

Sib6 FA

Bb6 (C bass)

F

prom - ise of to - mor - row in her eyes,
fin - gers fold a - round it like a glove.

Sib6 DO

FA

F

And I just can't help be - liev - in' when she's
And I just can't help be - liev - in' when she's

Fa

Fmaj7

Cm (F bass)

ly - ing close be - side me, And my heart beats with the rhy -
whis - per - in' her mag - ic, And her tears are shin - in' hon -

Fmaj7

Dom FA

Bb6 (F bass)

Bb6 (F bass)

thm of her sighs,
ey sweet with love.

Sib6 FA

Sib6 FA

F

Bb6 (F bass)

This time the girl is gon - na stay,

Fa

Sib6 FA

SEBY CORELLI - SONGS (VOLUME 1)

Chords: F, Bbmaj9 (F bass), F, Bbmaj9 (F bass), F, Bbmaj9 (F bass), Sibmaj9 (DO), F, Bbmaj9 (C bass), NC, F, Sibmaj9 (DO), Bbmaj9 (C bass), F, Sibmaj9 (DO), F.

Lyrics: This time the girl is gon-na stay, For more than just a day.

1. For more than just a day... 2. For more than just a day...

Keep repeating and fade-out

I JUST CAN'T HELP BELIEVIN'

Words and Music by Cynthia Weill (1940-vivente) and Barry Imberman (1939-vivente)

(Brano inciso da Elvis Presley in tonalità di Mi bemolle maggiore)

SEBY CORELLI LA CANTA IN TONALITÀ DI MI BEMOLLE MAGGIORE

I just can't help believin'
When she smiles up soft and gentle
With a trace of misty morning
And the promise of tomorrow in her eyes

I just can't help believin'
When she's lying close beside me
And my heart beats with the
Rhythm of her sighs

This time the girl is gonna stay
This time the girl is gonna stay
For more than just a day

Oh, I just can't help believin'
When she slips her hand in my hand
And it feels so small and helpless
And my fingers fold around it like a glove

I just can't help believin'
When she's whispering her magic
And her tears are shining
Honey sweet with love

This time the girl is gonna stay
(This time the girl is gonna stay)
This time the girl is gonna stay
For more than just a day

Interludio orchestrale.....

For more than just a day

Oh, I just can't help believin'
When she slips her hand in my hand
And it feels so small and helpless
And my fingers fold around it like a glove

I just can't help believin'
When she's whispering her magic
And her tears are shining
Honey sweet with love
This time the girl is gonna stay
(This time the girl is gonna stay)
This time the girl is gonna stay
For more than just a day
(Oh, I just can't help believin')

NON CREDO AGLI OCCHI MIEI

Words and Music by Cynthia Weill (1940-vivente) and Barry Imberman (1939-vivente)

(Versione italiana di "I just can't help believin'")

SEBY CORELLI LA CANTA IN TONALITÀ DI MI BEMOLLE MAGGIORE

13 Moderately ♩ = 107 Non

cre - do a - gli oc - chi mie - i quan - do tu mi guar - di in vi -
cre - do a - gli oc - chi mie - i quan - do ve - do la tua ma -
- so e fa - cen - do - mi un sor - ri - so mi ri -
- no che le - van - do - si pian pia - no con fi -
- pe - tian - co - ra che vuoi be - ne a me.
- du - cia chie - de pro - te - zio - ne a me.
Sì, non cre - do a - gli oc - chi mie - i quan - do
Sì, non cre - do a - gli oc - chi mie - i: sem - bra un
tu mi sei vi - ci - no e de - ci - sa poi mi at - ti - ri - ver - so
so - gno trop - po bel - lo... Se mi sve - glio for - se tut - to fi - ni -
te. - rà.

Ep - pu - re tu sei qui con me Ep - pu - re
tu sei qui con me e re - ste - rai con me...
1. Non 2. e re - ste - rai con me.
ripete ad libitum

Non credo agli occhi miei
quando tu mi guardi in viso
e facendomi un sorriso
mi ripeti ancora che vuoi bene a me.
Sì, non credo agli occhi miei
quando tu mi sei vicino
e decisa poi mi attiri verso te.
Eppure tu sei qui con me.
Eppure tu sei qui con me
e resterai con me.
Non credo agli occhi miei
quando vedo la tua mano
che levandosi pian piano
con fiducia chiede protezione a me.
Sì, non credo agli occhi miei:
sembra un sogno troppo bello...
Se mi sveglio forse tutto finirà.
Eppure tu sei qui con me.
Eppure tu sei qui con me
e resterai con me...
e resterai con me.

*I just can't help believin'
When she smiles up soft and gentle,
With a trace of misty morning
and a promise of tomorrow in her eyes.
And I just can't help believin'
When she's lying close beside me.
And my heart beats with the rhythm of her sighs,
This time the girl is gonna stay,
This time the girl is gonna stay,
For more than just a day.*

*I just can't help believin'
When she slip her hand in my hand,
And it feels so small and helpless
That my fingers fold around it like a glove.
And I just can't help believin'
When she's whisperin' her magic,
And her tears are shinin' honey sweet with love.
This time the girl is gonna stay,
This time the girl is gonna stay,
For more than just a day.
For more than just a day.*

IN THE GHETTO

Words and Music by Scott Davis
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE



Slowly, with feeling ♩ = 97

14

As the

C Em7

snow flies on a cold and gray Chi-ca - go morn - in', A

F G7 C

poor_ lit - tle ba - by child_ is born_ In The Ghet - to_

C

And his ma-ma cries_ 'Cause if

Em F G7

there's one thing she does - n't need_ It's an - oth - er hun - gry mouth_ to feed In The

C G

Ghet-to_ Peo-ple, don't you un-der-stand, the child needs a

F C F G7

help - ing hand, Or he'll grow to be an an - gry young man some-

C F C C F C G

day. Take a look at you and me, Are we too

F7 C F Em

blind to see, Or do we sim - ply turn our heads and

rit.

Dm G7 C F C F C

look the oth - er way? Well, the world turns and a

a tempo

Em F G7

hun - gry lit - tle boy with the run - ny nose Plays in the street as the cold wind blows In The

C

Ghet - to, And his hun - ger burns

Em

And he starts to roam the streets at night And he

F G7 C

learns how to steal and he learns how to fight In The Ghet - to, And

G F C

then one night, in des - per - a - tion, a young man breaks a - way, He

F Em Dm G7

buys a gun, steals a car, tries to run, but he don't get far, and his

C F C F C Em

ma-ma cries. — As a crowd gath-ers 'round an an - gry young man, face

F G7 C

down_in the street with a gun_in his hand_In The Ghet-to. — And as her

C Em

young man dies, On a cold and gray Chi-ca - go morn-in', An-

F G7 C

oth-er lit-tle ba - by child_ is born_In The Ghet-to. —

rit.

As the snow flies
On a cold and gray Chicago mornin'
A poor little baby child is born
In the ghetto

And his mama cries
'cause if there's one thing that she don't need
it's another hungry mouth to feed
In the ghetto

People, don't you understand
the child needs a helping hand
or he'll grow to be an angry young man some day
Take a look at you and me,
are we too blind to see,
do we simply turn our heads
and look the other way

Well the world turns
and a hungry little boy with a runny nose
plays in the street as the cold wind blows
In the ghetto

And his hunger burns
so he starts to roam the streets at night
and he learns how to steal
and he learns how to fight
In the ghetto

Then one night in desperation
a young man breaks away
He buys a gun, steals a car,
tries to run, but he don't get far

And his mama cries
As a crowd gathers 'round an angry young man
face down on the street with a gun in his hand
In the ghetto

As her young man dies,
on a cold and gray Chicago mornin',
another little baby child is born
In the ghetto

And his mama cries (in the ghetto)
(In the ghetto) (Aah-aah)

NEGRO

Words and Music by Scott Mc Davis

(Versione italiana di "In the ghetto" - Testo italiano di SERGIO BARDOTTI)
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE

15 *Lentamente Beat (in 4) ♩ = 97*

Ne - vi -

- ca - va nel-la fred-da not-te di New York ven-neal

mondoun al-tro fi-glio,un-fi-glio in più: e-ra ne-gro... E sua

ma - dre lo ba - cia-va ma pian-ge-va per-chè e - ra

so-loun'al-tra boc-ca u-na fa-me in più: e-ra ne-gro... Cer-ca-te di ca-

- pi - re un bim-bo che non ha nien-te_ quan-do sa-rà più gran-de co - sa a -

- vrà: sol-tan-to il de-si - de - rio dia-ve-re tan - te co-se,-

tan-te co-se che la vi-ta a lui non da-rà mai, e si perde-rà... Ed un

Coro: e-ra ne-gro

pie-co-lo ra-gaz-zo co-min-cia già a da-re pu-gniaglia-mi-ci che so-no

ne-gri... O-ra è gran-de_ e di

not-te a ca-sa non va più_ ed im - pa-ra a ru-ba-re ed im-pa-ra a scap-par per-chè è

ne-gro... Eu-na not-te di-spe-ra-ta pren-de u-na pi-sto-la,-

ru-ba un au-to per fug-gi-re ma lon-ta-no non ci va: lou-ci-do - no...

E sua ma-dre pian-ge e la gen-te in-tor-no si sco-pre il ca-po davan-ti a lui: so-no

ne-gri... C'è la ne - ve_ nel-la

ca-sa li da-van-ti gri-da-no, vie-ne al mondoun al-tro fi-glio in più ed è ne-gro_

ed è ne-gro... ed è ne-gro_

DON'T LEAVE ME NOW

Words and Music by Aaron Schroeder and Ben Weisman

Moderately slow $\text{♩} = 109$

16

Chorus
(Tacet)

Don't leave me now,

mf

C7 F G7

— now that I need you. — How blue and lone-ly I'd be

G7+ C C#dim7 G7 (Tacet) C

— if you should say we're through. — Don't break my heart,

C7 F G7

— This heart that loves you. — There'd just be noth-in' for me

C F7 C (Tacet)

— If you should leave me now. — What good is

F C F7

dream - ing — if I must dream all a - lone — by my -

mf

C (Tacet) D7

self? With-out you, dar - lin', — My dreams would just gath-er

47

DON'T LEAVE ME NOW

Words and Music by
AARON H. SCHROEDER and BENJAMIN WEISMAN

Don't leave me now
Now that I need you
How blue and lonely I'd be
If you should say we're through

Don't break my heart
This heart that loves you
They'll just be nothing for me
If you should leave me now

What good is dreamin'
If I must dream all alone by myself
Without you darling
My arms would gather dust

Come to these arms
These arms that need you
Don't close your eyes to my plea
Don't leave me now
(Don't leave me now)

Don't close your eyes to my plea
Don't leave me now
(Don't leave me now)

DON'T CRY DADDY

Words and Music by Morris Mac Davis

Moderato, with feeling ♩ = 78

17

Piano introduction in D major, 4/4 time, marked Moderato, with feeling. The melody is in the right hand, and the left hand provides a simple harmonic accompaniment.

Verse

Re

1. To - day I stum - bled from my bed, with
 2. Why are chil - dren al - ways first to

Piano accompaniment for the first verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Fa#

Sol

thun - der crash - ing in my head, My pil - low still wet from last night's
 feel the pain and hurt the worst, It's true, but some - how it just don't seem

Piano accompaniment for the second verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Re

Do (RE)

Re

tears.
right.

And as I think of giv - ing up, a voice.
 'Cause ev - 'ry time I cry I know it hurts

Piano accompaniment for the third verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Fa#

Sol

in - side my cof - fee cup, kept cry - ing but and ring - ing in my
 my lit - tle chil - dren so, I won - der will it be the same to -

Piano accompaniment for the fourth verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Do

La

Chorus

Re

ears, night, Don't cry Dad - dy,

Piano accompaniment for the chorus, marked mf. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Mim

La

Dad - dy, please don't cry; Dad - dy,

Piano accompaniment for the fifth verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Sol

La

Re

Sol

you've still got me and lit - tle Tom - my, To - geth - er we'll find a brand - new mom - my,

Piano accompaniment for the sixth verse, marked mp. The melody continues in the right hand, and the left hand provides a simple harmonic accompaniment.

Re La7

Dad- dy, Dad - dy, please laugh a - gain, — Dad- dy, ride — us on your back a - gain, — Oh,

Sol Fa#m Mim La7 Re 1. Fa (Re) Sol (Re)

Dad - dy, please don't cry.

Re Do (Re) Re Do (Re)

52 2. Fa (Re) Sol Fa#m Mim La7 Re

Oh, Dad - dy, please don't cry.

DON'T CRY DADDY

Words and music by Morris Mac Davis

Today I stumbled from my bed
With thunder crashing in my head
My pillow still wet
From last night tears

And as I think of giving up
A voice inside my coffee-cup
Kept crying out
And ringing in my ears

Don't cry, daddy
Daddy, please, don't cry
Daddy, you've still got me and little Tommy
Together we'll find a brand new mommy
Daddy, daddy, please, laugh again
Daddy ride us on your back again
Oh, daddy, please, don't cry

Why are children always first
To feel the pain and hurt the worst
It's true, but somehow
It just don't seem right

'Cause ev'ry time I cry, I know
It hurts my little children so
I wonder will it be the same tonight

Don't cry, daddy
Daddy, please, don't cry
Daddy, you've still got me and little Tommy
Together we'll find a brand new mommy
Daddy, daddy, please, laugh again
Daddy ride us on your back again
Oh, daddy, please, don't cry

Oh, daddy, please, don't cry

LOVE ME TENDER

Words and Music by Elvis Aaron Presley (1935-1977) and Vera Matson (1909-1994)

Moderately slow

18

VERSE

1. Love me ten - der, love me sweet;
 2. Love me ten - der, love me long;
 3. Love me ten - der, love me dear;
Extra Verse When at last my dreams come true,

Nev - er let me go. You have made my
 Take me to your heart. For it's there that
 Tell me you are mine. I'll be yours through
 Dar - ling, this I know. Hap - pi - ness will

life com - plete, And I love you so.
 I be - long, And we'll nev - er part.
 all the years, Till the end of time.
 fol - low you Ev - 'ry - where you go

CHORUS

Love me ten - der, love me true, All my dreams ful -

- fill For, my dar - lin', I love you,

And I al - ways will. And I al - ways will.

DOLCEMENTE

Words and Music by Elvis Aaron Presley (1935-1977) and Vera Matson (1909-1994)
(Versione italiana di "Love Me Tender" - Testo italiano di MARIO PANZERI - 1911-1991)

19 **Lentamente**

Do

Re Rem Sol7 Do

Re Rem Sol7 Do Mi7 Lam Do7

Fa7+ Fam6 Do La 7/s+ La7 Re Rem Sol7

Do Re Rem Sol7 Do

Re Rem Sol7 Do

Mi7 Lam Do7 Fa7+ Fam6 Do

La 7/s+ La7 Re Rem Sol7 Do

Dolcemente
più che mai
parlerò di te.
Dolcemente
anche se
non sei più con me.
Tu soltanto
capirai
che non è così
ed allora soffrirai
forse più di me.

Dolcemente
più che mai
parlerò di te.
Dolcemente
come se
non soffrissi più.
Tu soltanto
capirai
che non è così
ed allora
soffrirai
forse più di me.

A CHI

Words and music by JIMMIE CRANE and AL CRANE
(Versione italiana di "HURT" - Testo di GIULIO RAPETTI MOGOL)

Lento

20

A - a chi
sor-ri-de-rò se non a te. A chi
se tu, tu non sei più qui
Or-mai è fi-ni-ta, è fi-ni-ta, tra di
noi. Ma for-se un po' del-la mia vi-ta è ri-
-ma-sta ne-gli oc-chi tuo-i. A chi
io par-le-rò, se non a te. A chi

rac-con-te-rò tut-ti i so-gni miei. Lo
sai m'hai fatto ma-le la-scian-do-mi só-lo co-
-si, ma non im-por-ta, io ti a-spet-te-
ro. A - a - ro.

A-a chi
sorriderò
se non a te.
A chi
se, tu non sei più qui.
Ormai
è finita
è finita, tra di noi.
Ma forse un po' della mia vita
è rimasta negli occhi tuoi.
A-a chi
io parlerò
se non a te.
A chi
racconterò tutti i sogni miei.
Lo sai
m'hai fatto male
lasciandomi solo così
ma non importa,
io ti aspetterò.

CAN'T HELP FALLING IN LOVE

Words and Music by George Weiss, Hugo Peretti and Luigi Creatore

Slowly

21

Wise men

(Mib) (Sib) (Mib) Mib Solm

say on-ly fools rush in, But I can't

Dom Lab Mib Sib Lab Sib

help fall-ing in love with you. Shall I

Dom Fam Mib Sib Mib Mib Solm

stay would it be a sin if I can't

Dom Lab Mib Sib Lab Sib

help fall-ing in love with you. Like a riv-er flows

Dom Fam Mib Sib Mib Solm Lam Re

sure-ly to the sea Dar-ling so it goes some things are meant to be

Solm Lam Re Solm Lam Re7 Solm Do7 Fam7 Sib7

Take my hand, take my whole life too For

Mib Solm Dom Lab Mib Sib

I can't help fall-ing in love with you.

Lab Sib Dom Fam Mib Sib Mib

UNCHAINED MELODY

Words and Music by H. Zaret (alias Hyaman Harry Zaritsky, 1907-2007)
and Alex North (alias Isadore Soifer, 1910-1991)

Strumenti in DO

Slow Terzinato ♩ = 60

22 *Chit*

Sol

Oh my love, my

Sol Mim

dar - ling I've hun - gered for your

Do7+ Re7

touch a - long, lone - ly

Sol Mim

time. Time goes.

Re7+ Archi Sol Segue arpeggio

by so slow - ly and

Mim Do7+ Do6 Do

time can do so much, are

Archi 8^a Re7 Re6 Sol

you still mine? I need your love,

Mim Re7 Sol

I need your love,

Re7 Mim

God speed your love to me!

Sim7/Re Lam/Do Re7

Chit.

Sol Sol7+

Lone - ly ri - vers flow to the sea, to the sea

Armonie Do7+ Re Do Sib
Celli e Vle

to the o - pen arms to the sea.

Do7+ Re Sol

Lone - ly ri - vers sigh, "Wait for me, wait for me!"

Do Re Do Sib

I'll be com - ing home wait for me!

Do Re Sol

Oh my love, my darling I've

Coro *Segue arpeggio*

Sol Mim Do7+

hungered for your touch a long, lonely

Re7 Sol Mim

time. And time goes

Re4/7 Re7 Sol

by so slowly and

Mim Do7+

time can do so much, are you still

Re7 Sol Mim

mine? I need your

Sim Re7 Sol

love, I need your love, God

Re Mim Sim

speed your love to me!

Lam7(Do) Re7 *ff* Sol Mim

Archi

Do7+ Do6 Dom6 Dom Sol

UNCHAINED MELODY

Words by H. Zaret (alias Hyman Harry Zaritsky 1907-2007)
 Music by Alex North (alias Isadore Soifer, 1910-1991)

Oh, my love, my darling
 I've hungered for your touch,
 a long lonely time

And time goes by,
 so slowly and time can do so much
 Are you still mine?

I need your love,
 I need your love
 God speed your love
 to me

Lonely rivers flow
 to the sea, to the sea
 To the waiting arms of the sea
 Lonely rivers cry,
 wait for me, wait for me
 To the open arms, wait for me

My love, my darling,
 I've hungered for your kiss
 Are you still mine?

I need your love,
 I need your love
 God, speed your love
 to me

IO CHE NON VIVO (senza te)

Parole di Vito PALLAVICINI

Musica di Giuseppe DONAGGIO

(Versione italiana di "YOU DON'T HAVE TO SAY YOU LOVE ME" - Testo inglese di VICKI H. WICKHAM)

Lentamente

23 *mp* *Fum* *Sia-mo qui noi* *p subito*

so - li co-me o-gni se - ra, ma tu sei più tri - ste ed io lo so per -
 -chè. For-se tu vuoi dir - mi che non sei fe - li - ce, che io sto cam -
 -bian - do e tu mi vuoi la - sciar... I - o che non vi-vo più di un'o-ra senza te,
 co-me posso sta-re u-na vi - ta-sen-za te? Sei mi - a, sei mi - a, mainien - te, lo sai, se-pa-
 -rar-ci ungior - no po-trà. Vic-ni qui, a - scol - ta-mi, io ti vo-glio
 be - ne... Te ne pre-go, fer - ma-ti an-co-ra in-sie - me a me.
 I - o che non vi - vo più di u-n'o-ra senza te, co-me posso sta-re u-na vi - ta-sen-za te? Sei
 mi - a, sei mi - a... I - o che non vi-vo più di un'o-ra senza te, co-me posso sta-re u-na
 vi - ta-sen-za te? Sei mi - a... sei mi - a... sei mi - a...

YOU DON'T HAVE TO SAY YOU LOVE ME

Music by Giuseppe Donaggio - Words by Vicki H. Wickham

When I said, I needed you
 You said you would always stay
 It wasn't me who changed, but you
 And know you've gone away

Don't you know that now you're gone
 And I'm left her on my own
 Then I have to follow you
 And beg you to come home

You don't have to say you love me
 Just be close at hand
 You don't have to stay forever
 I will understand
 Believe me, believe me
 I can't help I love you
 But believe me, I'll never tie you down

Left alone with just a memory
 Life seems dead and so unreal
 All that's left is loneliness
 There's nothing left to feel

You don't have to say you love me
 Just be close at hand
 You don't have to stay forever
 I will understand
 Believe me, believe me

L'IMMENSITÀ

Testo di DON BACKY - MOGOL

Musica di Mariano DETTO

24 *Slow*

Rem Rem7 Sol Solm Rem Rem7

Sol Solm Rem Rem7 Sol Solm Rem

Sib Re7 Solm Rem

Solm

Re m Solm

La4 La7 Rem segue Solm

Re m Solm

Re m Solm Solm7

Orch.

La4 La7 Rem Mibm Mibm7 Lab Labm

Mibm Mibm7 Lab Labm Mibm

Sib Mib7 Labm

Mibm Labm

Mibm Labm

Ripresa Canto

Sib4 Sib7 Mibm segue Labm

Mibm Labm

Mibm

ad lib.

Labm Labm7 Sib4 Sib7 Mibm Mibm7 Lab Labm

GUARDA CHE LUNA

Testo e musica di
Gualtiero MALGONI

Rock Slow

25

mi - re! — Da que - sta not - te sen - za te do - vrò re - sta - re! — Fol - le d'a -
ma - re — vor - rei mo - ri - re — men - tre la
lu - na di las - sù mi sta a guar - da - re. — Re - sta sol -
- tan - to — tut - to il rim - pian - to — per - ché ho pec -

- ca - to nel de - si - de - rar - ti tan - to. — O - ra son so - lo a ri - cor - da - re e vor -
- rei po - ter - ti di - re: Guar - da che lu - na! — Guar - da che
1. ma - re! — Guarda che 2. ma - re! — Guarda che lu - na! — Guarda che
ma - re! — Che lu - na! —

mi - re! — Da que - sta not - te sen - za te do - vrò re - sta - re! — Fol - le d'a -
ma - re — vor - rei mo - ri - re — men - tre la
lu - na di las - sù mi sta a guar - da - re. — Re - sta sol -
- tan - to — tut - to il rim - pian - to — per - ché ho pec -

Guarda che luna,
guarda che mare!
Da questa notte senza te dovrò restare!
Folle d'amore
vorrei morire
mentre la luna di lassù mi sta a guardare.
Resta soltanto
tutto il rimpianto
perché ho peccato nel desiderarti tanto.
Ora son solo a ricordare
e vorrei poterti dire:
Guarda che luna!
Guarda che mare!

Guarda che luna!
Guarda che mare!
In questa notte, senza te, vorrei morire
perché son solo a ricordare
e vorrei sentirti dire:
Guarda che luna!
Guarda che mare!

LOVE IN PORTOFINO

Testo di Leo CHIOSSO
(1920-2006)

Musica di Ferdinando BUSCAGLIONE
(1921-1960)

26

Ritornello
Fa m. Sol 7

I found my love in Por-to - fi-no per-chè nei so-gni credo an-
I found my love in Por-to - fi-no down in that small i - ta - lian

Do m. Re 7 Lab 7

-cor lo stran-gio-co del de - sti-no a Por-to - fi-no m'ha preso il
bay and e-vrything was so "di - vi-no," in Por-to - fi-no I found my

Sol 7 Lab 7 Sol 7 Fa m.

cuor, Nel dol-ce in-can-to del mat - ti - no
way. The sun was shi-ning that "mat - ti - no,"

Sol 7 Do m.

il ma-re ti ha por-ta-to a me. Socchiu-do gli occhie a me vi -
and so my words were just a few. I close my eyes and so "vi -

Re 7 Lab 7 Do m.

-ci - no a Por-to - fi - no ri - ve - do te.
-ci - no in Por - to - fi - no I still see you.

Do 7 Si b m. 6 Do 7

Ri - cor-down an - go - lo di cie - lo do - ve ti sta - voad a - spet -
There was a placemade just for lo - vers the sky and sea, a frien - dly

Fa m. 7 Fa 6 Re b 7

-tar ri-cor-do il vol-to tan-to a - ma-to e la tua bocca da ba -
bar ta-bles and chairs and la - zy waithers a cur-ly boy playing gui-

La m. 7/5b Sol 7 Fa m.

-ciar. I found my love in Por - to - fi - no
-tar. And when it's night in Por - to - fi - no

Sol 7 Do m. Do m. 6

quei ba - ci più non scor-de - rò non è più tri-ste il mio cam -
the stars are twink ling up a - bove I close my eyes and so "vi -

1. Re 7 Lab 7 Do m.

-mi - no a Por-to - fi - no I found my love. I found my love in Por-to -
-ci - no in Por-to - fi - no I found my love. I found my love in Por-to -

2. Fa m. Sol 7 Do m.

-mi - no a Por-to - fi - no I found my lo - ve.
-ci - no in Por - to - fi - no I found my lo - ve.

Ritornello

I found my love in Portofino
perchè nei sogni credo ancor
lo strano gioco del destino
a Portofino m'ha preso il cuor.
Nel dolce incanto del mattino
il mare ti ha portato a me.
Socchiudi gli occhi e a me vicino
a Portofino rivedo te.
Ricordo un angolo di cielo
dove ti stavo ad aspettar
ricordo il volto tanto amato
e la tua bocca da baciare.
I found my love in Portofino
quei baci più non scorderò
non è più triste il mio cammino
a Portofino I found my love.

Refrain

I found my love in Portofino
down in that small italian bay
and evrything was so "divino,"
in Portofino I found my way.
The sun was shining that "mattino,"
and so my words were just a few:
I close my eyes and so "vicino,"
in Portofino I still see you.
There was a place made just for lovers
the sky and sea, a friendly bar
tables and chairs and lazy waithers
a curly boy playing guitar
And when it's night in Portofino
the stars are twinkling up above
I close my eyes and so "vicino,"
in Portofino I found my love.

HISTORIA DE UN AMOR

Words and music by CARLOS ELETÁ ALMARAN (1918-2013)

["STORIA DI UN AMORE" - Testo di Antonietta De Simone (1931-vivente) - Ornella Ferrari "Biri" (1909-1983)]

Tempo di Bolero

27 *mf* *Ritornello*

Mim Lam Si7 *mp*

For-se un gior-no, forse un
Ya no e-stás más a mi

an-no du-re-rà, for-se al-l'al-ba que-sto so-gno fi-ni-rà;
la-do co-ra-zón en el al-ma so-lo ten-go so-le-dad

Lam Si7 Mim

— ma già sento nel mio cuore che vi-vrò per questo a-mo-re se il de-sti-no vor-
— y si yo no pue-do ver-te por-qué Dios me hizo que- rer-te para ha-cer-me su-frir

Re Do

— ra. For-se a-mo-re, for-se in-gan-no tro-ve-rò
más. Siem-pre fui-ste lu-ra-zón de mi e-xi-stir

Si7 Lam

— sul-la boc-ca che sta-not-te ba-ce-rò; ma nel ma-gi-co mo-
— a-do-rar-te pa-ra mí, fue re-li-gion y en tus be-sos yo en-con-

Si7 Mim

-mento d'un arden-te smar-ri-men-to so-lo in te cre-de-rò.
-tru-ba el ca-lor que me brin-da-ba el a-mor y la pa-sión.

Re Do Si7 Mim Lam6

— La tua bocca sul-la mi-a dol-ci co-se mi di-rà...
— Es la hi-sto-ria de una-mor co-mo no hay o-tro i-gual

Mim Lam Lam6 Si7 Mim Si7

— la mia bocca sul-la tu-a le a-scol-te-rà...
— que me hi-xo compren-der el bien y el mal.

Mim Lam Lam7 Re7 Sol7 Sol6

For-se un gior-no, for-se un an-no du-re-rà, for-se al-l'al-ba que-sto
Ya no e-stás más a mi la-do co-ra-zón en el al-ma so-lo

Si7 Lam Si7

so-gno fi-ni-rà; ma sta-not-te non pen-sa-re e con te fam-mi re-
ten-go so-le-dad y si yo no pue-do ver-te por-qué Dios me hizo que-

Mim Re

1.
-sta-re fin-ché l'al-ba ver-rà. For-se un gior-no, forse un
-rer-te para ha-cer-me su-frir más. Ya no e-stás más a mi

Do Si7b Mim Lam Sol dim. Si7 *mp*

2.
-ra. más.

Mim Lam Mim

Forse un giorno, forse un anno durerà,
forse all'alba questo sogno finirà;
ma già sento nel mio cuore
che vivrò per questo amore
se il destino vorrà.
Forse amore, forse inganno troverò
sulla bocca che stanotte bacerò;
ma nel magico momento
d'un ardente smarrimento
solo in te crederò.
La tua bocca nella mia
dolci cose mi dirà...
la mia bocca sulla tua
le ascolterà...
Forse un giorno, forse un anno durerà,
forse all'alba questo sogno finirà;
ma stanotte non pensare
e con te fammi restare
finché l'alba verrà.

Ya no estás más a mi lado corazón
en el alma solo tengo soledad
y si yo no puedo verte
por qué Dios me hizo quererte
para hacerte sufrir más.
Siempre fuiste la razón de mi existir
adorarte para mi fue religión
y en tus besos yo encontré
el calor que me brindaba
el amor y la pasión.
Es la historia de un amor
como no hay otro igual
que me hizo comprender
el bien y el mal.
Ya no estás más a mi lado corazón
en el alma solo tengo soledad
y si yo no puedo verte
por que Dios me hizo quererte
para hacerte sufrir más

YOU'RE MY EVERYTHING

Music by ARTHUR COOB and D. RAY - Words by H. HEADBURN

["BRUTTISSIMA, BELLISSIMA" - Testo italiano di Alfredo Antonio Carlo Buongusto (1935-vivente) - Lorenzo Raggi (1948-vivente)]

Moderatamente

28

Arpegg. Fum segue Mib

Reb7+ Do4 Do

Sei brut -

Fum Mib Reb7+ Do4 Do

-tis - si-ma col broncio e gli occhi bassi sei brut-tis - si-ma non morder-ti le labbra co-me

segue Mib7 Lab7+ Reb7+

Fum Fam7+ Fam7 Sibm7

fai co - sa sei co - si. Non uc -

Sibm7/9 Sibm7 Sibm7 Mib7 Lab7+ Lab Solm7 Do7/4 Do7

- ci - der-mi in fondo è tutta col - pa del - la mu - si - ca se ho persoun po' di tempo insieme a

- ci - der-mi un ba - cio per vendetta e un po' di mu - si - ca a - des-so che ti strin - gi for - te a

Fam Fam7+ Fam7 Sibm7 Mib7 Lab7+ Reb7+

Bbm7/9 Bbm7 Bbm7/Eb Eb7 Ab7. Gdim

lei co - sa sei a - mo - re. Sei bel -

me co - sa sei a - mo - re.

Sibm7/9 Sibm7 Sibm7 Mib7 Lab7+ Solbdim.

-lis - si-ma le gam-be fra le braccia e gli oc-chi per - fi - di sei dol -

Sibm Sibm7 Mib7 Lab Reb7+

-cis - si-ma ge - lo - sa più dei ric - cio - li che hai e poi sei bel -

Solm9 Solm7 Do7/4 Du7 Fam Fa7

-lis - si-ma scom-met-to che fra un po' ti met-ti a ri - de - re sei bel -

Sibm Sibm7 Mib7 Lab Reb7+

-lis - si-ma a - des-so che ti strin - gi for - te a me a - mo - re mio..

Sibm Do7/4 Do7 Reb7+

1. C7/4 C Fm Fm7 Fm7 Bbm7 Eb7

Sei brut - ti - si - ma si fa co - si per di - re sei bel -

Do7/4 Do Fam Fam7+ Fam7 segue Sibm7 Mib7

Al7+ Db7 Bbm7/9 Bbm7 Bbm7/Eb Eb7

-lis - si - ma

Lab7+ Reb7+ Sibm7/9 Sibm7 Sibm7 Mib7

Al7+ Ab Gm7 C7/4 C7 2. C7/4 Fm Fm7 Fm7

Non uc - Bel - lis - si - ma un

Lab7+ Lab Solm7 Do7/4 Do7 Do7/4 Fam Fam7+ Fam7

Bbm7 Eb7 Al7+ Db7

ba - cio per ven - detta e un po' di mu - si - ca è chia - ro che mi pro - vo - chie lo

segue Sibm7 Mib7 Lab7+ Reb7+

Bbm7/9 Bbm7 Bbm7/Eb Eb7 Al7+ Ab Gm7 C7/4 C7

sai co - sa sei a - mo - re. La la

Sibm7/9 Sibm7 Sibm7 Mib Mib7 Lab7+ Lab Solm7 Do7/4 Do7

ripete ad lib. sfumando

YOU'RE MY EVERYTHING

Music by Arthur Cobb and D. Ray

Words by H. Headburn

You're my everything
 The sun that shines above you
 makes the blue bird sing
 The stars that twinkle way up in the sky
 Tell me I'm in love

when I kiss your lips
 I feel the rolling thunder to my finger tips
 And all the while my head in a spin
 Deep with in I'm in love

You're my everything
 and nothing Really matters but the love you bring
 You're my everything
 To see you in the morning with those
 big brown eyes
 You're my everything
 Forever and the day
 I need you close to me
 You're my everything
 You never have to worry never fear
 For I am near

guitar interlude

You're my everything
 I live upon the land and see the sky above
 I'll swim within oceans sweet and warm
 There's no storm my love

UNFORGETTABLE

Words and music by IRVIN GORDON (1915-1996)

29

Slowly

Un-for-get-ta-ble in ev-ry way.

Un-for-get-ta-ble that's what you are, Un-for-get-ta-ble

Tho' near or far. Like a song of love that clings to me,

How the thought of you does things to me, Nev-er be-fore has some-one been more

And for ev-er-more that's how you'll stay. That's why, dar-ling,

it's in-cred-i-ble, That some-one so Un-for-get-ta-ble Think that I am

Un-for-get-ta-ble too.

WHAT A WONDERFUL WORLD

Words and music by GEORGE DAVIS WEISS (1921-2010) and BOB THIELE (1922-1996)

30

Slowly

Fa Lam

I see trees of green,

molto legato

Sib Lam Solm⁷ Fa La⁷ Rem

red ros-es too, I see them bloom for me and you, and I

D^b Solm⁷ DO Do⁷ Fa Fa⁵⁺ Sibmaj⁷ Do⁷

think to my-self WHAT A WON-DER-FUL WORLD. I see

Fa Lam Sib Lam Solm⁷ Fa

skies of blue and clouds of white, the bright bles-sed day, the

A⁷ Dm D^b Gm⁷(C bass) C⁷

dark sac-red night, and I think to my-self WHAT A WON- DER- FUL

F B^b F C⁷

WORLD. The col-ors of the rain-bow, so

F C⁷ F

pret-ty in the sky are al- so on the fac-es of peo-ple go-in' by, I see

Dm C(E bass) Dm(F bass) C(G bass) Dm(F bass) F^{#dim}

friends shak-in' hands, say in', "How do you do!" They're real-ly say-in'

Solm⁷ Fa^{#dim} Do⁷ Fa Lam Sib Lam

"I love you," I hear ba - bies cry, I watch them grow

(triplets continue)

Solm⁷ Fa La⁷ Rem 3 Reb 3

They'll learn much more than I'll ev-er know and I think to my-self

Solm⁷ Fa Lam⁷⁻⁵ Re⁷

WHAT A WON-DER-FUL WORLD. Yes, I

Rubato Solm⁷ Do⁷⁻⁹ Slowly Fa Sib⁶ Fa

think to my-self WHAT A WON-DER-FUL WORLD.

rit.

WHAT A WONDERFUL WORLD

Words and music by George David Weiss (1921-2010)
and Bob Thiele (1922-1996)

I see trees of green,
red roses too
I see them bloom
for me and you
And I think to myself,
what a wonderful world

I see skies of blue
and clouds of white
The bright blessed day,
the dark sacred night
And I think to myself,
what a wonderful world

The colours of the rainbow,
so pretty in the sky
Are also on the faces
of people going by

I see friends shakin' hands,
sayin' How do you do?
They're really saying
I love you

I hear babies cryin',
I watch them grow
They'll learn much more
than I'll ever know
And I think to myself,
what a wonderful world

Yes, I think to myself,
what a wonderful world

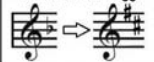
Oh yeah

MY WAY

Music by **CLAUDE A.M. FRANÇOIS** (1939-1978) and **JACQUES A.J. REVAUX** (1940-vivente)

[Dall'originale francese "Comme d'habitude" - Testo e musica di C.FRANÇOIS e J.REVAUX] English version by PAUL ANKA

Seby Corelli canta in
tonalità di RE magg.



31 *Slow* *F*

A

Fa Fa

Fa7+ Dom6 Re7 Solm

Solm7 Do7 Fa Fa Fa7+

Fa9 Fa9- Sib Sibm6 Fa

1 F alla A *2 F*

Do7 Solm7 Fa Fa

B

Fa Dom7
Fa Sib

Solm7 Do7 Lam7 Rem

F

Solm7 Do7 Solm7 Fa

C

Fa Fa7+ Dom6 Re7

Solm Solm7 Do7 Fa

Fa Fa7+ Fa9 Fa9- Sib Sibm6 Fa

1 F alla B *2*

Do7 Solm7 Fa Solm7 Fa

ARE YOU LONESOME TONIGHT ?

Testo originale e musica di Lou Handman (1894-1956) and Roy Kenneth Turk (1992-1934)

32 *Tempo di Valzer Boston*

È fi -
ni - ta co - sì... sen - za un ve - ro per - ché, ma o - gni not - te ti.
Do Mlm Lam Do
sen - to con me e mi chie - do se tu, an - che
Do#dim. Rem7 Sol7
tu co - me me re - sti sve - glia e mi pen - si con te.
Rem7 Sol7 Do
So - no lun - ghe le o - re se tu non sei qui, non ha.
Solm7 Do7 Fa Do5+ Fa
sen - so la vi - ta vis - su - ta co - sì. Se sei so - la an - che
Lam7 Re7 Sol7 Do
tu, an - che tu co - me me, vuoi che tor - ni, che tor - ni da
Mlm Re7 Rem7 Sol7
1. te? È fi - 2. te?

Are you lonesome tonight,
do you miss me tonight?
Are you sorry we drifted apart?
Does your memory stray
to a brighter sunny day
When I kissed you and called you sweetheart?

Do the chairs in your parlor
seem empty and bare?
Do you gaze at your doorstep
and picture me there?

Is your heart filled with pain,
shall I come back again?
Tell me dear, are you lonesome tonight?

*I wonder if you're lonesome tonight
You know someone said that the world's a stage
And each must play a part.
Fate had me playing in love with you as my sweet heart.
Act one was when we met, I loved you at first glance
You read your line so cleverly and never missed a cue
Then came act two, you seemed to change and you acted strange
And why I'll never know.
Honey, you lied when you said you loved me
And I had no cause to doubt you.
But I'd rather go on hearing your lies
Than go on living without you.
Now the stage is bare and I'm standing there
With emptiness all around
And if you won't come back to me
Then they can bring the curtain down.*

Is your heart filled with pain,
shall I come back again?
Tell me dear, are you lonesome tonight?

SE PIANGI, SE RIDI

Testo di Giulio Rapetti Mogol

Musica di Gianni Marchetti (1933-2012)
e Roberto Satti (1945-vivente)

33

Slow-Rock

mf

Reb Mib7 Lab Sibm7 Lab7

Se

RITORNELLO

piangi, — a-mo-re, — lo piango con te — per-chè — tu fai par - te di me: —

Lab Dom3 Lab7

sor-ri-di sem-pre — se — tu non vuoi, — non — vuoi ve-der-mi sof-fri-re

Reb Redim. Lab Fa7 Mi Mi7

mai. — Se ri-di, — a-mo-re, — lo ri-do per-chè, — per -

Mib7 Lab Dom3 Fam Dom3

-chè — fac-cio par - te di te. — Ri-cor-da sem-pre: —

Reb Mib7 Lab Lab7 Reb Redim.

quel - lo che fai — so - pra il mio vol - to lo ri-ve-drai. —

Lab Fa7 Mib7 Lab Sibm7 Lab Lab7

Non sa-rai so-la — an - che se tu, — tu — sei lon-la - na da me. —

Reb Lab Dom Sibm Mib7 Lab Lab7

O-gni mo-men-to, — do - vunque andrai — ao - can-to a te mi ri-ve -

Reb Redim. Lab Fa7 Mi Mi7

-drai. — Se pian-gi, — se ri-di, — io so-no con te — per -

Mib7 Lab Dom3 Fam Dom3

-chè — so-no par - te di te. — Ri-cor-da sem-pre: —

Reb Mib7 Lab Lab7 Reb Redim.

quel - lo che fai — so - pra il mio vol - to lo ri-ve-drai... 1. Se -drai... 2.

Lab Fa7 Sib7 Mib7 Lab Sibm7 Lab Lab7

OVER THE RAINBOW

Testo di Harold Arlen (1905-1986)

Musica di Isidore Hochberg (1896-1981)

Moderato

34

Vibrafono

Mib7+ Fam7 Solm7 Lab7+

Mib7+ Fam7 Solm7 Lab7+

Sib4/7 Mi4/Sib Sib4 Fam7/Sib Mi4/Sib

Some - where O - ver The Rain - bow, way up high,

Ritmica tace

Mib Dom Solm Mib7 Lab7+ Lab7 Solm7 Mib Solm Mib7

there's a land that I heard of once in a lul - la - by.

Lab7+ Reb7 Mib/Sol Solm7 Solb7 Fam7 Sib Mib/Sib

Some - where O - ver The Rain - bow, skies are blue.

Tutti

Mib Solm Solb Lab dim Solm Dom Fam7 Sib7 Mib/Sol

And the dreams that you dare to dream real - ly do come true. Some -

Lab Labm Mib/Sib Solm7 Solb Fam7 Sib7 Mib

Ripresa Canto

day I'll wish u - pon a star and wake up where the clouds are far be - hind me;

Mib Sib7/Mib Mib

where trou-bles melt like le - mon drops, a - way, a - bove the chim - ney tops that's

Sib7/Mib Mib Dom6/La Re Re7

where you'll find me. Some - where O - ver The Rain - bow,

Solm Dom Fam7 Sib7 Mib Solm Dom Mib7

blue - birds fly, birds fly O - ver The Rain - bow,

Fam7 Sib7 Mib/Sol Lab Labm Mib/Sib Solm7 Dom

why then, oh why can't I? Orchestra

Fam7 Sib7 Mib

Orchestra solo

Mib Solm Solb Lab Solm Solbdim Fam7 Sib7

Mib/Sol Do7 Lab Labm Mib/Sib Solm7 Dom Fam7 Sib7

1. 2. Some

Mib Mib

Dal S al C poi Coda

I? Some - day I'll wish u - pon a star and wake up where the clouds are far be -

Coda

Mib Mib/Sib Fam7/Sib

hind me.

Fam/Sib Mi7/Sib Si9/10 Mi5b/6 Mib7+

LAWDY MISS CLAWDY

Words and Music by Lloyd Price (1933-vivente)

35

Slow Rock ♩ = 76

1 Oh! now Law-dy, Law-dy, Law-dy, Miss Claw-dy, Girl! You sure look good to me - cause I give you all my mon-ey, Girl! You just won't treat me right

Well please don't ex-cite me ba-by Tho' it can't be me You like to ball in the morn-ing don't come back un-till night

2. Be -

Solm Fa Solm Fa Solm Do6 Solm Do7 Fa6 Do7 Fa Solm Fa Solm Fa Do7

3. I'm gon-na tell, tell my ma-ma, Lawd, I'm gon-na tell her what you been do-ing to me
4. Well now Law-dy, Law-dy, Law-dy Miss Claw-dy Girl! you sure look good to me
5. Well so bye, bye, bye, ba-by Girl! I won't be trou-ble no more

I'm gon-na tell ev-'ry-bo-dy that I'm down in mis-er-y
You just wheel-ing and rock-ing ba-by you're just as fine as you can be
Good-bye Claw-dy oh dar-ling down the road I'll go

3. 4 5

4. Well now
5. Well so

Solm Fa Solm Fa Solm Do6 Solm Do7 Fa6 Do7 Fa Solm Fa Solm Fa Do7



IF I CAN DREAM

Words and Music by Walter Earl Brown (1928-2008)
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE

♩ = 68

36

There must be light — burn-ing bright-er

some-where, Got to be birds — fly-ing high-er — in the sky — more blue; If I can

dream — of a bet-ter land — where all my brothers walk hand in hand tell me why — oh why — oh —

why can't my dreams come true? Oh — why. There must be

Chords: C, Am, F, G11, Dm, G9, G7, C7, E7, F#dim, G11, G9, G11

peace — and un-der-stand-ing some-time, Strong winds of pro-mise — that will blow a — way — the

doubt — and fear, If I can dream — of a warm-er sun — where hope keeps shin-ing on ev-er-y-one, tell me

why — oh — why — oh — why won't that sun ap-pear?

We're lost in a cloud — with too much rain, We're trapped in a world —

that's troub-led with pain, — but as long as a man has the strength to dream, he can re-

Chords: C, Am, F, G11, C, Am, Dm7, G9, G7, C, C7, F, E7, Am, C, Am, F, Dm7, G7, C, F, C, C7, F, F#dim, C, C7, F, F#dim, C, E7, Am

-deem his soul, his life. Deep in my heart - there's a trem-blin' ques-tion. Still, I am sure - that the ans-wer's - gon-na come - some-how. Out there in the dark - there's a beck-on-ing can - dle, and while I can think, - while I can talk, while I can stand, while I can walk, while I can dream - feel-in' my dream - come true - right now.

Tacet * C F C

IF I CAN DREAM

Words and Music by Walter Earl Brown (1928-2008)
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE

There must be lights
burning brighter somewhere
Got to be birds flying
higher in a sky more blue
If I can dream of a better land
Where all my brothers walk hand in hand
Tell me why, oh why, oh why
can't my dream come true

There must be peace
and understanding sometime
Strong winds of promise
that will blow away
All the doubt and fear
If I can dream of a warmer sun
Where hope keeps shining on everyone
Tell me why, oh why, oh why
won't that sun appear

We're lost in a cloud
With too much rain
We're trapped in a world
That's troubled with pain
But as long as a man
Has the strength to dream
He can redeem his soul and fly

Deep in my heart there's
a trembling question
Still I am sure that the answer
gonna come somehow
Out there in the dark,
there's a beckoning candle
And while I can think, while I can talk
While I can stand, while I can walk
While I can dream, please let my dream
Come true, right now
Let it come true right now
Oh yeah

(YOU'RE SO SQUARE) BABY I DON'T CARE

Words and Music by Jerome LEIBER (1933-2011) and MICHAEL STOLLER (1933-vivente)

Moderately Bright

37 *mf*

The piano introduction consists of two staves. The right hand plays a series of chords and eighth notes, while the left hand plays a steady eighth-note bass line. The tempo is marked 'Moderately Bright' and the dynamic is 'mf'.

Chorus *mp*

Do Fa Do Do Fa

You don't like cra - zy mu - sic; you don't like rock - in' bands.

The first system of the chorus features a vocal melody with notes corresponding to the syllables 'You', 'don't', 'like', 'cra - zy', 'mu - sic;'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The dynamic is 'mp'.

Do Do Fa Do Fa Do Fa

You just wan - na go to a mov - ie show and sit there hold - in'

The second system of the chorus continues the vocal melody with notes for 'You', 'just', 'wan - na', 'go', 'to', 'a', 'mov - ie', 'show', 'and', 'sit', 'there', 'hold - in''. The piano accompaniment remains consistent with the first system.

Do Do7 Fa7 Sol7 (Tacet) Do

hands. You're so square. — But, ba - by, I don't care.

The third system of the chorus concludes the vocal phrase with notes for 'hands.', 'You're', 'so', 'square.', followed by a rest, and then 'But, ba - by, I don't care.'. The piano accompaniment includes a final chord and a short melodic line. The dynamic is 'mp'.

Sol7 Do Fa Do Do Fa

You don't like hot rod rae - in' or 'driv - in' late at night.

The first system of the verse features a vocal melody with notes for 'You', 'don't', 'like', 'hot', 'rod', 'rae - in'', 'or', ''driv - in'', 'late', 'at', 'night.'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

Do Do Fa Do Fa

You just wan - na park where it's nice and dark; you

The second system of the verse continues the vocal melody with notes for 'You', 'just', 'wan - na', 'park', 'where', 'it's', 'nice', 'and', 'dark;', 'you'. The piano accompaniment remains consistent with the first system.

Do Fa Do Do7 Fa7 Sol7 (Tacet)

just wan - na hold me tight. You're so square, — But, ba - by, I don't

The third system of the verse concludes the vocal phrase with notes for 'just', 'wan - na', 'hold', 'me', 'tight.', 'You're', 'so', 'square,', followed by a rest, and then 'But, ba - by, I don't'. The piano accompaniment includes a final chord and a short melodic line.

Do Do7 Fa Fa#dim(7)

care. You don't know an - y dance steps that are

The fourth system of the verse concludes the vocal phrase with notes for 'care.', 'You', 'don't', 'know', 'an - y', 'dance', 'steps', 'that', 'are'. The piano accompaniment includes a final chord and a short melodic line.

Do Do7 Fa Fa#dim⁽⁷⁾ Sol7

new, But no one else can love me like you do.

Do Fa Do Do Fa Do

I don't know why my heart - flips; I on - ly know it does. - I

Do Fa Do Fa Do Do Do7 Fa

won-der why I love you, babe, I guess it's just be-cause you're so square, -

Sol7(Tacet) 1. Do Fa7 Sol7(Tacet) 2. Do Fa7 Do

And, ba - by, I don't care. You care.

(YOU'RE SO SQUARE) BABY I DON'T CARE

Words and Music by Jerome LEIBER (1933-2011) and MICHAEL STOLLER (1933-vivente)

You don't like crazy music.
 You don't like rockin' bands.
 You just wanna go to a movie show,
 And sit there holdin' hands.
 You're so square.
 Baby, I don't care.

You don't like hotrod racin'
 Or drivin' late at night.
 You just wanna park where
 it's nice and dark.
 You just wanna hold me tight.
 You're so square.
 Baby, I don't care.

You don't know any dance
 steps that are new,
 But no one else could love
 me like you do, do, do, do.

I don't know why my heart flips.
 I only know it does.
 I wonder why I love you, baby.
 I guess it's just because
 You're so square.
 Baby, I don't care.

[breve interludio strumentale]

I don't know why my heart flips.
 I only know it does.
 I wonder why I love you, baby.
 I guess it's just because
 You're so square.
 Baby, I don't care.

HOUND DOG

Words and Music by JEROME LEIBER (1933-2011) and MICHAEL STOLLER (1933-vivente)

Medium Bright Rock

38

Piano introduction for 'Hound Dog' in Bb major, 4/4 time. The music features a driving bass line and a rhythmic piano accompaniment.

CHORUS

(tacet)

Bb

You ain't noth-in' but a Hound Dog, _____ cry -in' all the time.

First system of the chorus, featuring the vocal melody and piano accompaniment.

Eb7

Bb

You ain't noth-in' but a Hound Dog, _____ cry -in' all the time.

Second system of the chorus, continuing the vocal melody and piano accompaniment.

F7

Eb7

Bb

Well, _ you ain't nev-er caught a rab-bit and you ain't no friend of mine.

Third system of the chorus, concluding the vocal melody and piano accompaniment.

(tacet)

Bb

When they said you was high - classed, well, that was just a lie.

First system of the verse, featuring the vocal melody and piano accompaniment.

Eb7

Bb

When they said you was high-classed, well, that was just a lie.

Second system of the verse, continuing the vocal melody and piano accompaniment.

F7

Eb7

Well, _ you ain't nev-er caught a rab-bit and you ain't no friend of

Third system of the verse, continuing the vocal melody and piano accompaniment.

1 Bb

(tacet)

2 Bb

Eb7

Bb

mine. You ain't noth-in' but a mine.

Fourth system of the verse, concluding the vocal melody and piano accompaniment.

TEDDY BEAR

Words and Music by Kalman Cohen (1917-2001) and Bernard Lowenthal (1917-1993)

Medium Bright Rock

39 *mf*

CHORUS

1. Ba-by let me be your lov-in' Ted-dy Bear. Put a chain a-
 2. Ba-by let me be a-round you ev-'ry night. Run your fin-gers

-round my neck and lead me an-y-where. Oh let me be your Ted-dy
 through my hair and cud-dle me real tight.

Bear. I don't want to be your ti-ger 'cause ti-gers play too

rough. I don't want to be your li-on 'cause li-ons ain't the kind you love e-

-nough. Just wan-na be your Ted-dy Bear.

Put a chain a-round my neck and lead me an-y-where. Oh, let me be

your Ted-dy Bear. Bear.

STUCK ON YOU

Words and Music by Aaron H. Schroeder (1926-2009) and John Lesley McFarland (1926-1971)

40

Moderately $\text{♩} = 136$

Piano introduction in F major, 4/4 time. The melody is in the right hand, and the bass line is in the left hand. The tempo is moderately 136 beats per minute.

CHORUS

F

First system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "You can shake an ap - ple off an ap - ple tree. / Gon - na run my fin - gers thru your long black hair."

Second system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Shake - a shake - a, sug - ar, but you'll nev - er shake me. Uh - uh - uh. / Squeeze - you - tight - er than a griz - zly bear. Uh - huh - huh."

Third system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "No - sir - ee, uh - uh. / Yes - sir - ee, uh - huh. / I'm gon - na / I'm gon - na"

Fourth system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "stick like glue, / stick like glue, / Stick be - cause I'm / Stick be - cause I'm / Stuck on / Stuck on"

Fifth system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "1. you. / 2. you. / Hide in the kitch - en, / hide in the hall."

Sixth system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Ain't gon - na do you no good at all. 'Cause once I catch ya and the"

Seventh system of the chorus. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "Bb / C7 (tacet) / kiss - in' starts, / A team o' wild hors - es could - n't tear us a - part."

F

Try to take a ti-ger from his dad-dy's side. That's_ how_ love is gon-na

F **Bb7**

keep us tied... Uh-huh-huh... Yes-sir - ee, uh - huh...

F **C7** **C7+**

I'm gon-na stick like glue, —

Bb7 **F (tacet)** 1. **C7** 2. **F**

Yay, yay, — be-cause I'm Stuck on you. you.

STUCK ON YOU

Words and Music by Aaron H. Schroeder (1926-2009) and John Lesley McFarland (1926-1971)

You can shake an apple off an apple tree
 Shake-a, shake- sugar,
 But you'll never shake me
 Uh-uh-uh
 No-sir-ee, uh, uh
 I'm gonna stick like glue,
 Stick because I'm
 Stuck on you

Gonna run my fingers thru your long black hair
 Squeeze you tighter than a grizzly bear
 Uh-uh-uh,
 Yes-sir-ee, uh, uh
 I'm gonna stick like glue
 Stick, because I'm
 Stuck on you

§ Hide in the kitchen, hide in the hall
 Ain't gonna do you no good at all
 'Cause once I catch ya and the kissin' starts
 A team o' wild horses couldn't tear us apart

Try to take a tiger from his daddy's side
 That's how love is gonna keep us tied
 Uh-uh-uh
 Yes-sir-ee, uh, uh
 I'm gonna stick like glue
 Stick, because I'm
 Stuck on you ♪

[ripete da § a ♪]

Seby Corelli canta in
tonalità di LA magg.



WAY DOWN

Words and Music by Layng Martine, Jr. (1942-vivente)
SEBY CORELLI LA CANTA IN TONALITÀ DI LA MAGGIORE

Moderate Rock Tempo

41

Babe, you're get - ting clos - er, The lights are go - in' dim,
Ooh, my head is spin - nin' You got me in your spell,
the sound of your breath - in' has a
hun - dred ma - gic fin - gers on a
made the mood I'm in. The All med - i - cine re - sis -
whir - ling car - ou - sel with - in

- tance me, no ly - in' on the floor doc - tor could pres - crite your
send - ing me to plac - es that I've nev - er been be - fore,
love is do - in' some - thing that I just can't des - crite
Ooh and I can feel it, feel it, feel it
Way down where the mu - sic plays,

way down like a ti - dal wave. — Way down where the fir - es blaze, — way

C G7

down. — down, — way, way on

F C Dm/A C/G F G7

1. down, (way on down) 2. down)

C

Hold me a - gain as tight —

C

— as you can, I need you so, so ba - by let's go (way down) way down where it

G7

feels so good. — Way down where I hoped it would. — Way down where I

C G7

nev - er could, — way down, — down,

F C Dm/A C/G

Way, way on down, (way on down, way on down)

rall.

F G7 C

THAT'S ALL RIGHT

Words and Music by Arthur William Crudup (1905-1974)
SEBY CORELLI LA CANTA IN TONALITÀ DI RE MAGGIORE

Moderately bright ♩ = 164

42

mf

CHORUS

1. Well that's all right, ma - ma, that's all right for
2. My ma - ma, she done told me, pa - pa done told me

E♭

you. That's all right, ma - ma, just an - y way you
too. Son, that gal you're fool - in' with, she ain't no good for

do. } That's all right, that's all right, That's all
you, but }

A♭7

E♭

right, ma - ma, an - y way you

B♭7

1 do. 2. My

E♭ A♭7 E♭ A♭7 E♭ E♭

3. I'm leavin' town tomorrow, leavin' town for sure,
Then you won't be bothered with me hangin' 'round your door,
But that's all right, that's all right.
That's all right, mama, any way you do.

4. I oughta mind my papa, guess I'm not too smart.
If I was I'd leave you, go before you break my heart,
But that's all right, that's all right.
That's all right, mama, any way you do.

SUSPICION

Words and Music by Doc Pomus (alias Jerome Solon Felder, 1925-1991) and Mort Shuman (1936-1991)

43 Moderately

The piano introduction consists of four measures in 4/4 time. The right hand plays a series of chords: F major, C major, F major, and C major. The left hand plays a steady eighth-note bass line: C2, D2, E2, F2, G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

Verse

1. Ev - 'ry time you kiss me I'm still not cer - tain that you love me.
 2. Ev - 'ry time you call me and tell me we should meet to - mor - row,
 3. Dar - ling, if you love me, I beg you wait a lit - tle long - er.

The first verse is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (Bb). The tempo is marked 'Moderately'.

Ev - 'ry time you hold me I'm still not cer - tain that you
 I can't help but think that you're meet - ing some - one else to -
 Wait un - til I drive all these fool - ish fears out of my

The second verse continues the melody and piano accompaniment. The piano part features a steady eighth-note bass line.

Care. night. mind.
 Though you keep on say - ing you
 Why should our ro - mance just a -
 How I hope and pray that our

The third verse concludes the song. The piano part features a steady eighth-note bass line.

real - ly real - ly real - ly love me,
 keep on caus - ing me such sor - row?
 love will keep on grow - ing strong - er.

The first line of the chorus is in 4/4 time. The melody is in the right hand, and the piano accompaniment is in the left hand. The key signature has one flat (Bb).

Do you speak the same words to some - one else when I'm not there?
 Why am I so doubt - ful when - ev - er you are out of sight?
 May - be I'm sus - pi - cious 'cause true love is - so hard to find.

The second line of the chorus continues the melody and piano accompaniment. The piano part features a steady eighth-note bass line.

Chorus

pi - cion - tor - ments my heart. - Sus - pi - cion - keeps us a - part. - Sus -

The third line of the chorus continues the melody and piano accompaniment. The piano part features a steady eighth-note bass line.

pi - cion, why tor - ture me!

The fourth line of the chorus continues the melody and piano accompaniment. The piano part features a steady eighth-note bass line.

mel - Why tor - ture me!

The fifth line of the chorus concludes the song. The piano part features a steady eighth-note bass line.

MY BABY LEFT ME

Words and Music by Arthur William Crudup (1905-1974)

Moderately bright ♩ = 163

44

mf

F

CHORUS

tacet

1. Yes, my ba - by
2. Now, I stand at my

left me, nev - er said a word. Was I hate it
win - dow, wring my hands and cry.

some - thing I done, some - thing that she heard? My ba - by left me,
lose that wo - man, hate to say good - bye. You know she left me,

F Bb7

my ba - by left me. My ba - by e - ven
yes, she left me. My ba - by e - ven

Bb7 C7

left me, nev - er said a word.
left me, nev - er said a word.

C7 F

1. tacet 2.

F

3. Baby, one of these mornings, Lord, it won't be long,
You'll look for me and, Baby, and Daddy he'll be gone.
You know you left me, you know you left me.
My baby even left me, never said goodbye.
4. Now, I stand at my window, wring my hands and moan.
All I know is that the one I love is gone.
My baby left me, you know she left me.
My baby even left me, never said a word.

JOHNNY B. GOODE

Words and Music by Charles Edward Anderson "Chuck" Berry (1926-2017)

Piano With a beat

45

Piano introduction for 'Johnny B. Goode' in 4/4 time, featuring a steady eighth-note bass line and a melodic line in the right hand.

Refrain

f

First system of the refrain, starting with a piano introduction. The melody is in the right hand, and the bass line is in the left hand. The lyrics are: "1. Deep down in Lou-'si-an-a, close to New Or-leans, 'Way back up in the woods a-mong the car-ry his gui-tar in a gun-ny sack, Go sit be-neath the tree by the moth-er told him, 'Some day you will be a man And you will be the lead-er of a

Second system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "ev-er-greens; There stood an old cab-in made of earth and wood, Where rail-road track; Ol' en-gineer in the train sit-tin' in the shade, big old band; Man-y peo-ple com-in' from miles a-round, To

Third system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "lived a coun-try boy named JOHN-NY B. GOODE. Who'd nev-er ev-er learned to read or Strum-min' with the rhy-thm that the driv-ers made. The peo-ple pass-in' by, they would hear you play your mu-sic till the sun goes down. May-be some day your name-'ll be in

Fourth system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "write so well, But he could play a gui-tar just like a ring-in' a bell. stop and say Oh my, but that lit-tle coun-try boy could play. } Go! Go! lights A-say-in' JOHN-NY B. GOODE to night." *mf*

Fifth system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "Go! John-ny! Go! Go! Go! John-ny! Go! Go!

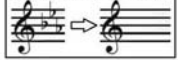
Sixth system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "Go! John-ny! Go! Go! Go! John-ny! Go! Go!

Seventh system of the refrain. The melody continues in the right hand, and the bass line continues in the left hand. The lyrics are: "JOHN-NY B. GOODE. { 2. He used to 3. His

I GOT STUNG!

Words and Music by Aaron H. Schroeder and David Hill

Seby Corelli canta in
tonalità di DO magg.



46 **Bright Rock Tempo**

VERSE

Ho - ly smoke, a - land sakes a - live! I nev - er thought this could hap - pen to me.

E♭ *Tacet*

CHORUS

Mm, _____ Yeah! Mm, _____ Yeah! I Got She had

E♭

Stung by a sweet hon - ey bee Oh, what a feel - ing come o - ver
all that I want - ed and more. And I've seen hon - ey bees be -

E♭

me. It — start - ed in my eyes, crept up to my head. F - lew to my heart till
- fore. Start - ed buzz - in' in my ear, buzz - in' in my brain. Got stung all o - ver but I

E♭ *A♭7* *E♭*

I was stung dead I'm done, uh - huh, I Got Stung! Mm,

E♭ *Tacet* *B♭7* *Tacet* *A♭7* *Tacet* *E♭*

Now don't think I'm com - plain - in' I'm might - y pleased we

E♭7 *A♭* *E♭* *B♭7*

met'cause you gimme just one lit - tle peck on the back of my neck and I break out in a

E♭ *A♭* *B♭7* *Tacet*

I GOT STUNG!

Words and Music by Aaron H. Schroeder and David Hill

The musical score is written for voice and piano. It features a key signature of two flats (Bb and Eb) and a 4/4 time signature. The melody is in the voice part, with piano accompaniment in the right and left hands. The lyrics are written below the voice line. The score includes various musical notations such as notes, rests, and chords. Chord symbols are provided below the piano part: Bb7, Bb, Ab7, Ab, Tacet, Bb7, Tacet, A7, Tacet, Bb, Ab7, Bb7, Tacet, Bb, Ab7, Bb. The score is divided into two systems, with a repeat sign and first/second endings indicated.

cold cold sweat. If I live to a hun-dred and two, I won't let

no - bod-y sting me but you. I'll be buzz-zin'round your hive ev - ry

-day at five, and I'm nev-er gon-na leave once I ar-rive'cause I'm done, uh -

- huh, I Got Stung! Mm, Stung!

Holy smoke
A land sakes alive!
I never thought this could happen to me

Mm, yeah! Mm, yeah!

I got stung by a sweet honey bee
Oh, what a feeling come over me
It started in my eyes
Crept up to my head
Flew to my heart
Till I was stung dead
I'm done, uh-uh
I got stung!

Mm, yeah! Mm, yeah!

She had all that I wanted and more
And I've seen honey bees before
Started buzzin' in my ear
Buzzin' in my brain
Got stung all over
But I feel no pain
I'm done, uh-uh
I got stung!

Now, don't think I'm complainin'
I'm might pleased we met
'Cause yo u gimme just one little peck
On the back of my neck
And I break out in a cold cold sweat
If I live to a hundred and two
I won't let nobody sting me but you
I'll be buzzin' 'round your hive
Ev'ry day at five
And I'm never gonna leave once I arrive
'Cause I'm done
Uh-uh, I got stung!

[quest'ultima strofa si ripete due volte]

A MESS OF BLUES

Words and Music by Doc Pomus (alias Jerome Solon Felder, 1925-1991) and Mort Shuman (1936-1991)

Moderate Blues ♩ = 100

mf

CHORUS

C

I just — got your let - ter, ba - by; a - too —
slept a wink since Sun - day; I can't —

C F7

bad you can't come home. — I - I - I swear I'm go - in'
eat a thing all day. — Ev - 'ry day is just blue

F7

cra - zy, sit - tin' here all a - lone. — Since you're
Mon - day since you've been a - way. — Since you're

G7 F7 C

gone — I got a mess of blues. —
gone — I got a mess of blues. —

1. G7 2. C7 F7

I ain't — Whoops, there goes a tear - drop,

C B7 C7 F7

roll - in down my face. If you cry when

F7 G7 (tacet)

ou're in love, — it sure ain't no dis - grace. — I got - ta

C

get my - self to - geth-er be - fore I lose my

C F7

mind. I'm gon - na catch the next train go-in' and —

F7 G7

leave my blues be-hind. — Since you're gone — I

F7 C 1. Ab7 G7 2. C F7 C

got a mess of blues. — I just. —

Detailed description: This is a musical score for the song 'A Mess of Blues'. It features a vocal line and a piano accompaniment. The key signature has one flat (Bb). The score is divided into four systems. The first system starts with a C chord and the lyrics 'get my - self to - geth-er be - fore I lose my'. The second system has C and F7 chords and the lyrics 'mind. I'm gon - na catch the next train go-in' and —'. The third system has F7 and G7 chords and the lyrics 'leave my blues be-hind. — Since you're gone — I'. The fourth system has F7, C, Ab7, G7, and C chords, and the lyrics 'got a mess of blues. — I just. —'. The piano part provides harmonic support with chords and melodic lines.

A MESS OF BLUES

Words and Music by Doc Pomus (alias Jerome Solon Felder, 1925-1991) and Mort Shuman (1936-1991)

I just got your letter baby
Too bad you can't come home
I swear I'm goin' crazy
Sittin' here all alone
Since you're gone
I got a mess of blues

I ain't slept a wink since Sunday
I can't eat a thing all day
Every day is just blue Monday
Since you've been away
Since you're gone
I got a mess of blues

Whoops there goes a teardrop
Rollin' down my face
If you cry when you're in love
It sure ain't no disgrace

I gotta get myself together
Before I lose my mind
I'm gonna catch the next train goin'
And leave my blues behind
Since you're gone
I got a mess of blues

Whoops there goes a teardrop
Rollin' down my face
If you cry when you're in love
It sure ain't no disgrace

I gotta get myself together
Before I lose my mind
I'm gonna catch the next train goin'
And leave my blues behind
Since you're gone
I got a mess of blues

Since you're gone I got a mess of blues
Since you're gone I got a mess of blues

IT'S NOW OR NEVER

Words and music by Edoardo Di Capua (1865-1917) and Emanuele Alfredo Mazzucchi (1878-1972);
words by Aaron H. Schroeder (1926-2009) and Wally Gold (1928-1998)
[Versione inglese dell'originale "O Sole Mio", testo italiano di Giovanni Capurro (1859-1920)]
SEBY CORELLI LA CANTA IN TONALITÀ DI RE BEMOLLE MAGGIORE



48 Moderately ♩ = 119

CHORUS

(tacet) Eb Fdim7 Fm Fm7 Bb7

It's now or nev-er; come hold me tight. Kiss me, my

Fm Fm7 Bb7 Eb Abm

dar-lin'; be mine to-night. To-mor-row

Abm Eb Fdim7 Bm7 1.2.

will be too late. It's now or nev-er; my love won't

To Interlude 3. Eb Bb7 Eb Fine

wait. 1. When I first my love won't wait. (opt. octave lower.....)

Just like a

INTERLUDE

Eb Eb+ Ab Bb7

saw you, with your smile so ten-der, My heart was cap-tured;
wil-low we would cry an o-ccean, If we lost true love.

Ab Ebm Eb (tacet) Eb Eb+

my soul sur-rendered. I've spent a life-time wait-ing for the
and sweet de-vo-tion. Your lips ex-cite me; let your arms in-

(Return to Chorus)

Ab Abm Eb Fdim7 Fm7 Bb7 Eb Abm Eb %

right time. Now that you're near the time is here at last.
- vite me For who knows when we'll meet a-gain this way.

(Return To Chorus)

DON'T BE CRUEL

Words and Music by Otis Blackwell (1931-2002) and Elvis Aaron Presley (1935-1977)

Medium bright (with good beat) ♩ = 148

49

mf

mf-f

C *C7* *F*

C *Dm7* *G7* *C*

C *F* *G7* *F* *G7* *C*

C *C7* *F*

C *Dm7* *G7* *C*

C *Dm7* *G7* *C* *Dm7* *G7*

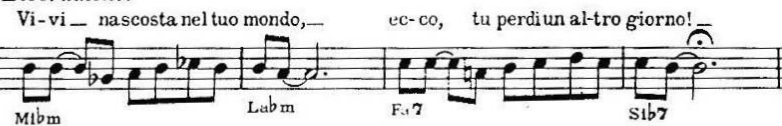
C *C7* *F* *G7* *F* *G7* *C*

BADA, BAMBINA

Testo di Franco Migliacci (1930-vivente)

Musica di Gianni Meccia (1931-vivente)
e Bruno Zambrini (1935-vivente)*Liberamente*

50

*Moderato*

Ba-da bam-bi - na! — Ba-da bam-bi - na! —



- lo - ra chi lo sa — se vor-rò i - o. — 1. 2. Tic -

Fam Sib7 Mib Sib7

-tac il tem-po va — e tu ti sve-glie - ra - i Tic -

-toc e bus-se - rai — a que - sto cuo-re — mi - o e al -

Mib Solm Dom

-tac un gi-or-no t'in - na-mo-re - ra-i; — Toc -

-lo - ra chi lo sa — se vor-rò i - o. — Tic -

Fa Sib7 Mib Sib7 3 3 3 3 3 3 3 3

ripetere ad lib.

Bada, bambina!
Bada, bambina!
Già signorina sei.
Per ogni donna
ci vuole un uomo accanto.

Tutta la notte
batto la testa
per non pensare a te,
a te che vivi
nel mondo dei tuoi sogni.

Bada, bambina!
Bada, bambina!
Già signorina sei,
Per ogni donna
ci vuole un uomo accanto.

Se gli occhi di un gatto
vedon di notte,
io leggo nel tuo cuor:
tu con l'amore
ci stai giocando troppo.

Tic - tac
il tempo va
e tu ti sveglierai
tic-tac
un giorno t'innamorerai;

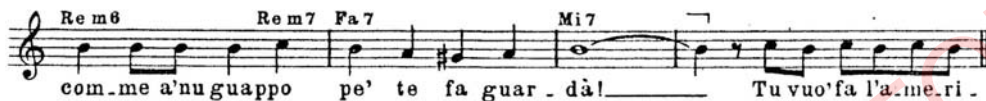
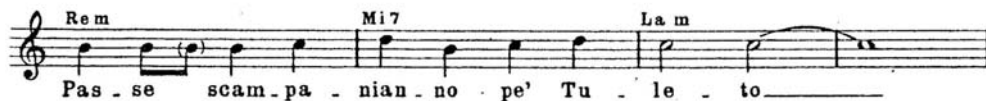
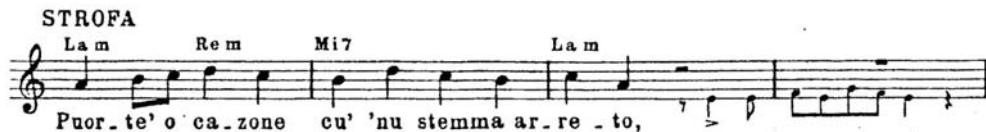
Tic - tac
e busserai
a questo cuore mio
e allora chi lo sa
se vorrò io.

Tic - tac
ecc. ecc. (ripete ad libitum)

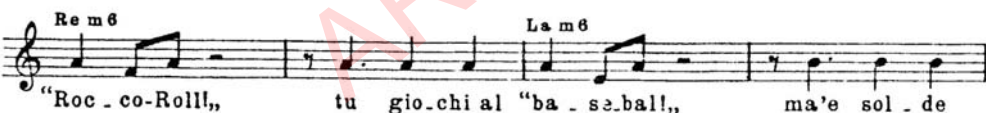
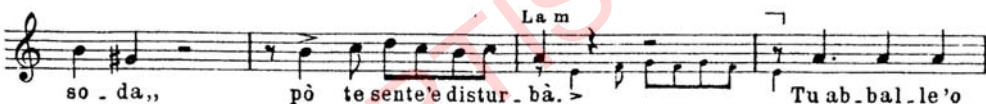
TU VUO' FA L'AMERICANO

Testo di NICOLA SALERNO (1910-1969) Musica di RENATO CAROSONE (1920-2001)

Moderato con vita



RITORNELLO



I. STROFA

Puorte'o cazone cu' 'nu stemma arreto,
'na cuppulella cu'a visiera aizata.
Passe scampanianno pe' Tuleto
comme a'nu guappo pe' te fa guardà!

Ritornello

Tu vuo'fa l'americanol
"mmericanol mmericanol,,
Siente a me, chi't'ho fa?
Tu vuoi vivere alla moda
ma si bive "Whisky and soda,,
pò te sente'e disturbà.
Tu abballe'o "Rocco Roll,,
tu giochi al "basebal,,
ma'e solde pe' Camel
chi te li dà?..
La borsetta di mammà!
Tu vuo'fa l'americanol
"mmericanol mmericanol,,
ma si nato in Italy!
Siente a mme non ce stà niente a ffa
Okay, napolitan!
Tu vuo'fa l'american!
Tu vuo'fa l'american!

II. STROFA

Comme te po' capì chi te vò bene
si tu le parle 'mmiezzo americano?
Quanno se fa l'ammore sotto 'a luna
comme te vene 'capa e di: "I love you!?",

Ritornello

Tu vuo'fa l'americanol ecc. ecc.

BA... BA... BACIAMI, PICCINA

Testo di Riccardo Morbelli**Musica di Luigi Astore**

Moderato

[illegible]

[Introduzione strumentale]

Spesso bastano poche sillabe
per esprimersi quello che dice
il cuor, cuor, cuor, quando vedo te;
e nell'èstasi di una musica
io ti mormoro tiepido «senti il
cuor, cuor, cuor» quello che ti dice
treman le mie labbra allor
parlano d'amor

Ba..ba..baciarmi piccina
con la bo..bo..bocca piccolina,
dammi tan...tan...tanti baci in quantità.
Tara tata tata tarà tata

Tu tu tu sei biricchina
ma sei ta ta tanto deliziosa
ciò che tin tin t'interessava che cos'è
teré teté teté teté teté

E bi a ba e bi o bu
e sillaba con me
bi e be e bi o bu
dimmi tu cosa sono queste sillabe d'amore ?

Ba..ba..baciarmi piccina
con la bo..bo..bocca piccolina,
dammi tan...tan...tanti baci in quantità.
Tara tata tata tarà tata

[interludio strumentale]

E bi a ba e bi o bu
e sillaba con me
bi e be e bi o bu
telelì telelì tulì tulilililela

Ba..ba..baciarmi piccina
con la bo..bo..bocca piccolina,
dammi tan...tan...tanti baci in quantità.
Tara tata tata tarà tata

LA LUNA AMMENZU O MARI

Testo elaborato da VITTORIO ALBERTI

Musica elaborata da IGNAZIO PRIVITERA

Tempo di Tarantella

53

O mam - mà, — mi vo - gghiu ma - ri - tà! O mam -

-mà, — mi vo - gghiu ma - ri - tà! C'è la

lu - na ammen - zu o ma - ri, mamma mia m'ha ma - ri - ta - ri.

Fi - gghia mia a cu' t'è da - ri? Mam - ma mia, pen - zi - ci tu.

Si ti ru - gnu a lu var - ve - ri id - du va, id - du

ve - ni, lu ra - so - lu a ma - nu te - ni.

Si ci pi - gghia la fan - ta - si - a ti fa la var - va, fi - gghiu - za

1.2.3. mi - a. 4. mi - a.

Incise su disco "Sorriso" n. 7009-7016 NP - 10007 EP - 20005 LP

LA LUNA AMMENZU O MARI

Testo elaborato da VITTORIO ALBERTI

Musica elaborata da IGNAZIO PRIVITERA

Coro: Oh mamma, mi vogghiù marita,
oh mamma, mi vogghiu marita!

1. C'è la luna ammenzu 'o mari,
mmamma mia m'ha maritari.
Figghia mia a cu' t'a dari?
Mamma mia, pensici tu.

Si ti rugnu 'a lu varveri
iddu va, iddu veni
lu rasolu a manu teni;
Si ci pigghia la fantasia
ti rasulia, figghiuzza mia.

2. C'è la luna 'mmenzu 'o mari
mmamma mia m'ha maritari.
Figghia mia a cu' t'è dari?
Mamma mia pensici tu.

Si ti rugnu a lu scarparu,
iddu va, iddu veni
e la scarpa a manu teni;
Si ci pigghia la fantasia
ti scarpunia, figghiuzza mia.

3. C'è la luna 'mmenzu 'o mari
mmamma mia m'ha 'maritari.
Figghia mia a cu' t'è dari?
Mamma mia pensici tu.

Si ti rugnu a lu chiancheri,
iddu va, iddu veni
lu cuteddu a manu teni;
si ci pigghia la fantasia
ti sasizzia figghiuzza mia.

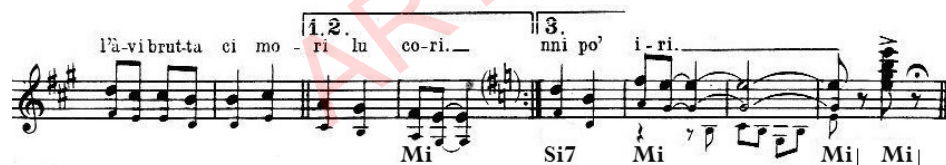
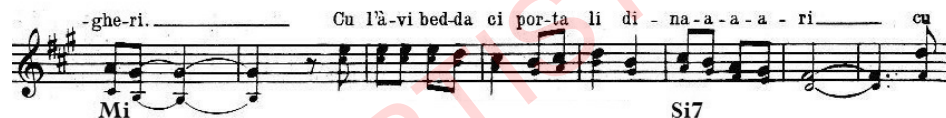
4. C'è la luna 'mmenzu 'o mari
mmamma mia m'ha 'maritari.
Figghia mia a cu' t'è dari?
Mamma mia pensici tu.

Si ti rugnu a 'n picciutteddu,
riccu è, beddu assai
e ti voli tantu beni;
notti e gghiornu ca voli a ttia
ppi vasariti figghia mia...!

CIURI CIURI

Testo elaborato da VITTORIO ALBERTI

Musica elaborata da IGNAZIO PRIVITERA

Allegro**CIURI CIURI**

Testo elaborato da VITTORIO ALBERTI

Musica elaborata da IGNAZIO PRIVITERA

TESTO SICILIANO

I.
Ciuri, ciuri
ciuri di tuttu l'annu
l'amuri ca, mi dasti ti lu tornu...
Ciuri, ciuri
ciuri di tuttu l'annu
l'amuri ca, mi dasti ti lu tornu...
La La La La La, La La La La La...

Lu sabatu si sapi è allegra cori
biatu cu àvi bedda la muggheri.
Cu l'avi bedda ci porta li dinari
cu l'avi brutta ci mori lu cori.

II.
Ciuri, ciuri ecc. ecc.

Si troppu dispittusu tu ccu mia
cascu du lettu su mi 'nsonnu a tia,
si bruttu 'nta la facci e 'nta lu cori
cu tia ju' non mi vogghiu maritari.

III.
Ciuri, ciuri ecc. ecc.

Ciuri di rosi russi a lu sbucciari
amara a cui li tò paroli criri.
L'omini siti tutti munsignàri
jù non ti vogghiu no! Ti nni po' iri.

CIURI... CIURI...**TESTO FRANCESE**

I.
Oh, les jolies fleurs du jasmin!
Il ne faut pas du tout croire aux femmes:
vous deviendrez leur esclave entier
et après vous tomberez bas dans l'enfer!

Refrain:
Fleurs de Sicile, qui fleurissez toujours,
je m'en vais loin, et laisse ton amour!

II.
Oh, les jolies fleurs de la rose!
C'est beau de ne pas même te penser;
je chante ma chanson de liberté
au temps de la neige, et dans l'été.

Refrain:
Fleurs de Sicile, etc.

III.
Oh, les jolies fleurs de l'oeillet!
Je ne veux pas te voir dans toute ma vie:
et si peut-être je te rêve la nuit,
pour la terreur, je tomberai du lit!

Refrain:
Fleurs de Sicile, etc.

IV.
Oh, les jolies fleurs de la viole!
Tu n'es pas belle, et je ne t'aime pas,
et je regrette le pauvre homme, hélas,
le malheureux qui t'épousera.

Refrain:
Fleurs de Sicile, etc.

TESTO INGLESE

I.
Flowers, flowers, all blooming in the springtime
So nice to see, and nourished by the rain.
My heart's singing; it's springtime and it's raining,
And so it means I'll see you once again.

(La la la la la la la la la la)

We met one day in spring
Taking shelter from the sudden rain.
Your hair was soaking wet, just like the flowers.
I held you close and kissed ev'ry rain drop on your
[pretty face]

And that's the way it went for hours.

II.
Flowers, flowers, all blooming in the springtime,
So nice to see, and nourished by the rain.
My heart's singing; it's springtime and it's raining,
And so it means I'll see you once again.

(La la la la la la la la la la)

We promised to return to the place that opened
[up our hearts,
To taste again the joy of those sweet hours.
The flowers brought me love such as I had never
[known before,
And that is why I love the flowers.

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Musica di Renato Ranucci
(1912-1991)

Beguine

Strumenti in DO

55

145

2.
you!"

Orchestra

Sol Dom6 Re7 Sol

Men - tre l'in - gle -

Si7 Do Mi7 Si Lam

si - na s'al - lon - ta - na, un ra - gaz - zi - net - to s'av - vi -

Re Lam7 Re Re Lam7

ci - na, va nel - la fon - ta - na, pe - sca il sol - do e se ne

Re Re Lam7 Re Lam7 Re7/9b

va. *Coro:* Ar - ri - ve

Sol Sol

der - ci Ro - ma good

Dom6 Sol5/9

bye, au - re - voir.

Dom6 Sol5/9

ARRIVEDERCI ROMA

Testo di Alessandro Giovannini (1915-1977) / Pietro Garinei (1919-2006)

Musica di Renato Ranucci (1912-1991)

T'invidio turista che arrivi,
t'imbevi de fori e de scavi,
poi tutto d'un tratto te trovi
fontana de Trevi ch'e tutta pe' te!

Ce sta 'na leggenda romana
legata a 'sta vecchia fontana
per cui se ce butti un soldino
costringi er destino a fatte tornà.

E mentre er soldo bacia er fontanone
la tua canzone in fondo è questa qua!

Arrivederci, Roma...
Good bye...au revoir...
Si ritrova a pranzo a Squarciarelli
fettuccine e vino dei Castelli
come ai tempi belli che Pinelli immortalò!

Arrivederci, Roma...
Good bye...au revoir...
Si rivede a spasso in carrozzella
e ripenza a quella "ciumachella"
ch'era tanto bella e che gli ha detto sempre «no!».

Stasera la vecchia fontana
racconta alla solita Luna
la storia vicina e lontana
di quella inglesina che un giorno partì.

Io qui, proprio qui l'ho incontrata...
E qui...proprio qui l'ho baciata...
Lei qui con la voce smarrita
m'ha detto: «È finita, ritorno laggiù!».

Ma prima di partire l'inglesina
buttò la monetina e sospirò:

Arrivederci, Roma...
Good bye...au revoir...
Voglio ritornare in via Margutta
voglio rivedere la soffitta
dove m'hai tenuta stretta stretta accanto a te!

Arrivederci, Roma...
Non so scordarti più...
Porto in Inghilterra i tuoi tramonti
porto a Londra Trinità dei monti,
porto nel mio cuore i giuramenti e gli "I love you!"

Mentre l'inglesina s'allontana
un ragazzinetto s'avvicina
va nella fontana pesca un soldo se ne va!

ROMA NUN FA' LA STUPIDA STASERA

Testo di Alessandro Giovannini (1915-1977)
e Pietro Garinei (1919-2006)

Musica di Armando Trovaioli
(1917-2013)

PIANO - ORGANO

56

Moderato

Musical score for the first system, marked Moderato. The key signature is B-flat major (two flats). The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Ro-ma, nun fa la stu-pi-da sta-se-ra". The organ part is indicated by "Org." and "d". The chords are: Mib, Mib5+, Mib6, Mib5+, Mib, Mib5+, Mib6, Mib5+.

Ritornello

Musical score for the Ritornello section. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "Ro-ma, nun fa la stu-pi-da sta-se-ra". The organ part is indicated by "Org." and "d". The chords are: Mib, Mib5+, Mib, Solm7, Mib.

Musical score for the second system. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "fa-je di' de si. Sce-ji tut-te le stel-le". The organ part is indicated by "Org." and "d". The chords are: Fa#dim., Fam7, Solm7, Do7, Fam7, Sib7.

Musical score for the third system. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "più bril-la-rel-le che po-i e un frie-ci-co de lu-na tut-ta-pe'". The organ part is indicated by "Org." and "d". The chords are: Fam7, Sib7, Fam7, Sib7.

PIANO - ORGANO

Musical score for the first system, continued. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "noi fa-je sen-ti ch'è qua-si pri-ma-". The organ part is indicated by "Org." and "d". The chords are: Mib, Mib5+, Fam7, Sib7, Mib, Mib5+.

Musical score for the second system, continued. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "-ve-ra man-na li me-jo gril-li pe' fa cri". The organ part is indicated by "Org." and "d". The chords are: Mib6, Mib5+, Sibm7, Mib7.

Musical score for the third system, continued. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "cri. Pre-sta-meer po-nen-ti-no". The organ part is indicated by "Org." and "d". The chords are: Lab7+, Lab6, Solm7, Do7, Fam7, Fam6.

Musical score for the fourth system, continued. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "più ma-lan-dri-no che cia-i. Ro-ma nun fa la stu-pi-da sta-". The organ part is indicated by "Org." and "d". The chords are: Sol7, Dom (m7+)(m7), Fa7, Fa7/5+, Sib7.

Musical score for the fifth system, continued. The key signature is B-flat major. The score is for Piano and Organ. The melody is in the right hand, and the accompaniment is in the left hand. The lyrics are: "1. -se-ra. 2. -se-ra.". The organ part is indicated by "Org." and "d". The chords are: Mib (5+), Fam7 Sib9, Mib (5+), Mib6 (5+), Mib.

NON È UN CAPRICCIO D'AGOSTO

Testo di DINO SARTI (1936-2007) e
GIOVANNI GIONCHETTA

Musica di BRUNO PALLINI
(1941-2009)

Moderatamente

Solo Piano

57 *mp* *8* *Tutti*

(Coro) *Rem 7* *Do* *Do 6* *Do 7+ Do*

Si ri-ma-nia-mo vi-ci-ni co-si fi-no al-l'al-ba

Fa Fam Do Lam

si ri-ma-nia-mo vi-ci-ni co-si. 8 *Piano* *Tutti* *C'in-*

Fa Fam Do Rem 7 Do 6

-con-tre-remo an-co-ra io e te su quella spiaggia vuo-ta a-bi-ta-ta dal-la
come ho fatto a stare là con te in tut-to quel si-len-zio sen-za dar-ti nean-che un

Do Do 6 Do 7+ Do Rem 7 (Sol)

lu-na e do-ve noi, non ci sia-mo mai sfio-ra-ti.
ba-cio e chi lo sa: è da al-lo-ra che ci pen-so.

Do 7+ Rem 7 (Sol) Do 7+

1. *Ma* 2. *C'in-con-tre-remo an-co-ra a-mo-re mi-o là do-ve di-co io*

Rem 7 (Sol) Do 7+ Fa Rem 7 Sol 9 Mim

im-ma-gi-na che sce-na: noi due con quel-la lu-na! C'in-

La 9 Rem 7 Sol 7 Sol 7 (5m) Do 7+

-con-tre-remo an-co-ra a-mo-re mi-o e quan-t'è ve-ro Id-di-o se chia-de gli oc-chi il

Fa Mim La 9

ma-re ti ru-be-rò l'a-mo-re. Si ri-ma-nia-mo vi-ci-ni co-si fi-no al-

Rem 7 Sol 9 Mim 7 Mim 7 Fa Fam Do

-l'al-ba e ti di-mo-stro che que-sto non è un ca-pric-cio d'a-go-sto.

Lam Fa Fam Do Rem 7 Sol 7 Do

Coda

Orch. dal 8 al 9 poi Coda

Fa Sol

te su quel-la spiag-gia vuo-ta. (Orch.)

Rem 7 Sol 7 Do Do 6

Do 7+ Do Rem 7 (Sol) Rem 7 Do 7+ Rem 7 (Sol)

*Si, rimaniamo vicini così
fino all'alba
si, rimaniamo vicini così.*

*Ci incontreremo ancora io e te
su quella spiaggia vuota
abitata dalla luna
e dove noi
non ci siamo mai sfiorati.*

*Ma come ho fatto a stare là con te
in tutto quel silenzio
senza darti neanche un bacio
e chi lo sa: è da allora che ci penso.*

*Ci incontreremo ancora amore mio
ma dove dico io
immagina che scena
noi due con quella luna
Ci incontreremo ancora amore mio
e quanto è vero iddio
se chiude gli occhi il mare
ti ruberò l'amore.*

*si rimaniamo vicini così
fino all'alba
e ti dimostro che
questo non è
un capriccio d'agosto.*

[interludio strumentale]

*Ci incontreremo ancora amore mio
là dove dico io
tu immagina che scena
noi due con quella luna.*

*Ci incontreremo ancora amore mio
e quanto è vero iddio
se chiude gli occhi il mare
ti ruberò l'amore.*

*Ci incontreremo ancora io e te
su quella spiaggia vuota ...*

LEI

Testo di GIORGIO CALABRESE (1929-2016)

Musica di CHARLES AZNAVOUR (1924-2018)

Eseguita da Charles Aznavour in tonalità
di Re bemolle Maggiore

STRUMENTI IN DO

58 Lento

Do Fa Sol4 Sol7

Lei, — for-se sa-rà la pri-ma che — io non po-trò di-men-ti-

Do Mibdim.

-car, — la mia for-tu-na o il prez-zo che do-vrò pa-ga-re.

Fa Do La7

Lei, — è la can-zo-ne na-ta qui — che ha già can-ta-to chis-sà

Rem Fam

chi. — L'a-ri-ad'esta-te che o-ra c'è — nel primo autunno su di me.

Do Fa Sol Sol4 Sol7

Lei, — la schia-vi-tù, la li-ber-tà, — il dub-bio o la se-re-ni-
Lei, — a cui io non ri-nun-ce-rei — so-prav-vi-ven-do ac-can-to a

Do Mibdim.

-tà, — pre-lu-dio a gior-ni lu-mi-no-si op-pu-re bui.
lei — ad an-ni com-bat-tu-ti e av-ver-si-tà.

Fa Do La7

Lei — sa-rà lo spec-chio do-ve io — ri-flet-te-rò pro-get-tie-i-
Lei — sor-ri-sie la-cri-me da cui — pren-do-no for-mai so-gni

Rem Fam

-dee, — il fi-ne ul-ti-mo che a-vrò da o-ra in poi.
miei, — o-vun-que va-da ar-ri-ve-

Do Do7+ Re Sol Do

Lei, — co-sì im-por-tan-te, co-sì u-ni-ca do-po la lun-ga so-li-tu-di-

Lab Mib

-ne, — in-tran-si-gen-te e im-pre-ve-di-bi-le.

Reb Do

Lei, — for-se l'a-mo-re trop-po at-te-so che — dal-l'ombra del pas-sa-to tor-na a

Fam Sib Mib Do

me — per star-mi ac-can-to fi-no a che vi-vrò.

Re Re7 Sol Sol7

-rei — a passo a passo accanto a lei... Lei... mm lei...

Dal ♯ al ⊕ poi Coda

CODA

Re Sol Fa Do Rem Sol Sol7 Do

SHE

Testo di HERBERT KRETZMER (1925-vivente)

Musica di CHARLES AZNAVOUR (1924-2018)

She
 May be the face I can't forget
 A trace of pleasure or regret
 May be my treasure or the price I have to pay
 She may be the song that summer sings
 May be the chill that autumn brings
 May be a hundred tearful things
 Within the measure of the day.

She
 May be the beauty or the beast
 May be the famine or the feast
 May turn each day into heaven or a hell
 She may be the mirror of my dreams
 A smile reflected in a stream
 She may not be what she may seem
 Inside a shell.

She who always seems so happy in a crowd
 Whose eyes can be so private and so proud
 No one's allowed to see them when they cry
 She may be the love that can and hope to last
 May come to me from shadows of the past
 That I remember till the day I die.

She
 May be the reason I survive
 The why and where for I'm alive
 The one I'll care for through the rough
 and rainy years
 Me I'll take her laughter and her tears
 And make them all my souvenirs
 For where she goes I got to be
 The meaning of my life is

She, she, mmh she

LEI

Testo di GIORGIO CALABRESE (1929-2016)

Musica di CHARLES AZNAVOUR (1924-2018)

Lei, forse sara' la prima che,
 Io non potro' dimenticare,
 La mia fortuna o il prezzo che,
 dovro' pagare,

Lei, la canzone nata qui,
 Che ha gia' cantato chissà chi.
 L'aria d'estate che ora c'è
 Nel primo autunno su di me.

Lei, la schiavitù, la libertà,
 Il dubbio o la serenità,
 Preludio a giorni luminosi
 oppure bui.

Lei, sarà lo specchio dove io,
 Rifletterò progetti e idee
 Il fine ultimo che avrò,
 da ora in poi.

Lei, così importante così unica,
 Dopo la lunga solitudine,
 Intransigente e imprevedibile.

Lei, forse l'amore troppo atteso che,
 Dall'ombra del passato torna a me,
 Per starmi accanto fino a che vivrò.

Lei, a cui io non rinuncerei,
 Sopravvivendo accanto a lei,
 Ad anni, combattuti ed avversità

Lei, sorrisi e lacrime da cui,
 Prendono forma i sogni miei,
 Ovunque vada arriverai,
 A passo a passo accanto a lei.
 Lei, mmh, lei.

QUANDO L'AMORE DIVENTA POESIA

Testo di GIULIO RAPETTI MOGOL

Musica di PIERO SOFFICI (1920-2004)

59 *Lento*

can-to — il mio a-mo-re per te — que-sta not-te di-ven-ta poe-
can-to — la tri-stez-za che è in me — que-sta not-te sa-rà me-lo -

-si - a. — La mia vo-ce sa - rà — u-na la-cri-ma di no-stal-
-di - a. — Pian-go an-co-ra per te — an-che se or-mai è u-na fol -

-gi - a. — Non ti chie-de-rò mai — per-chè da me sei an-da-ta
-li - a. — Non ti chie-do per - chè — a-des - so tu non sei più

vi - a — per me è giu-sto — tut-to quel-lo che fai. — Io ti
mi - a — per me è giu-sto — tut-to quel-lo che fai. —

a - mo e gri-dar-lo vor-rei — ma la vo-ce del - l'a - ni-ma — can-ta pia-no lo

sa - ai. Io ti a - mo e gri-dar-lo vor-rei — ma sta-se-ra non

col canto *a tempo* *ripete ad lib.*

1. pos-so nem-me-no par-la-re per-chè pian-ge - rei. Io

2. -rei. Io ti a - mo. (Orch.)

col canto *a tempo* *ripete ad lib.*

Io canto
il mio amore per te
questa notte diventa poesia.
La mia voce sarà
una lacrima di nostalgia.
Non ti chiederò mai
perchè da me sei andata via
per me è giusto
tutto quello che fai.

Io ti amo
e gridarlo vorrei
ma la voce dell'anima
canta piano lo sai.
Io ti amo
e gridarlo vorrei
ma stasera non posso nemmeno parlare
perchè piangerei.

Io canto
la tristezza che è in me
questa notte sarà melodia.
Piango ancora per te
anche se ormai è una follia.
Non ti chiedo perchè
adesso tu non sei più mia
per me è giusto
tutto quello che fai.



UN UOMO PIANGE

(SOLO PER AMORE)

Testo di MARIA GIOCONDA GASPARI

Musica di MARCELLO MARROCCHI e MARIO VICARI

PIANOFORTE Conduttore

Lento

60

La m La m Fa Mi M17 Do M17

Ve-di que-ste la-cri-me che scen-do-no

La m simile Rem 6

vo-glio-no pian piano ac-carez-zar-ti so-no soltan-to cristal-li di

Mi7 La m

sa-le ma so-no caldi come il mio a-mo-re. Un

Rem 6 Mi7 La m

bim-bo for-se pian-ge per-chè ha fa-me u-na

Re m Sol Do

ma-dre for-se pian-ge quan-do pre-ga un

Rem Sol Do

uo-mo pian-ge so-lo per a-mo-re a-

Mi La m

-mo-re ti rin-gra-zio per-chè pian-go an-ch'io per te.

Rem 1 Mi

Ve-di que-ste la-cri-me che scen-do-no

La m Rem 6

sem-bra-no diamanti senza vol-to vor-re-i che cades-se-ro nel-le tue

Mi7 La m

ma-ni — e poi te-ne-ra-men-te le portas-si al cuore. —

For-se qualcu-no piange perchè ha fred-do —

forse un soldato piange perchè ha pa-u-ra — ma i-o, io sto piangendo per a-

-mo-re — per-chè ti a - a - mo, — ti

a - mo, ti a - mo, — ti

a - mo.

UN UOMO PIANGE (SOLO PER AMORE)

Testo di
MARIA GIOCONDA GASPARI

Musica di MARCELLO MARROCCHI
e MARIO VICARI

Vedi queste lacrime che scendono
vogliono pian piano accarezzarti
sono soltanto cristalli di sale
ma sono caldi come il mio amore.

Un bimbo forse piange perché ha fame
una madre forse piange quando prega
un uomo piange solo per amore;
amore ti ringrazio
perché piango anch'io per te.

Vedi queste lacrime che scendono
sembrano diamanti senza volto
vorrei che cadessero nelle tue mani
e poi teneramente le portassi al cuore.

Forse qualcuno piange perché ha freddo
forse un soldato piange perché ha paura
ma io, io sto piangendo per amore
perché ti amo;
io ti amo.

[interludio strumentale]

Forse qualcuno piange perché ha freddo
forse un soldato piange perché ha paura
ma io, io sto piangendo per amore
perché ti amo;

io ti amo
ti amo
ti amo

GEORGIA ON MY MIND

Words by Stuart Gorrel

Music by Hoagy Carmichael

(Eseguita da Ray Charles in tonalità di Sol maggiore)

(Eseguita da Michael Bublé in tonalità di Mi bemolle maggiore)

61

$\text{♩} = 84$

Fmaj7 (R) Em7 (R) Dm7 (R)

Geor - gia, — the whole — day through.
 p Geor - gia, — a song — of you —

Ped. Ped. Ped. Ped. Ped. Ped.

D7sus4 D7 1. C7sus4 C7

Just an old sweet song — keeps — Geor - gia on — my mind. —
 comes as sweet and clear — as

1C 2G 5D 1Bb 2F 5C

Ped. Ped. Ped. Ped. Ped. Ped.

Eb7 D7 C7sus4 C7 2. C7sus4 C7

Geor - gia on my mind. — moon-light on — the

Ped. Ped. Ped. Ped. Ped. Ped.

Bm7 Bb7 A7sus4 A7 Dm (falling semitone sequence)

pires. Oth - er arms reach

mf

1G 2B 5A 1C 2F 5C

Ped. Ped. Ped. Ped. Ped. Ped.

out to me. — Oth - er eyes smile ten - der - ly. —

Ped. Ped. Ped. Ped. Ped. Ped.

E7 Eb7 D7

Still in peace - ful dreams I see — the road leads back to

cresc. f

Ped. Ped. Ped. Ped. Ped. Ped.

C7sus4 C7 Fmaj7 (R) Em7 (R)

you. — Geor - gia, — Geor - gia, —

mp

Ped. Ped. Ped. Ped. Ped. Ped.

Dm7 (R) Eb7 D7sus4 D7

no peace — I find. — Just an old sweet song — keeps

cresc.

Ped. Ped. Ped. Ped. Ped. Ped.

C7sus4 C7 Eb7 F

Geor - gia on — my mind. —

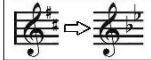
f

Ped. Ped. Ped. Ped. *

SANTA LUCIA

Parole e Musica di TEODORO COTTREAU (1827-1879)
SEBY CORELLI LA CANTA IN TONALITÀ DI SI BEMOLLE MAGGIORE

Seby Corelli canta in
tonalità di Si bemolle



62

Andantino

mf Sol Re LA La7 Re

Sul ma-re luc-ci-ca l'a-stro d'ar-gen-to. Pla-ci-da è l'on-da
Con que-sto zef-fi-ro co-sì so-a-ve, oh! co-m'è bel-lo
O dol-ce Na-po-li, o suol be-a-to, o-ve sor-ri-de-re
Or che tar-da-te? Bel-la è la se-ra... Spi-ra u-n'au-ret-ta

p Re La7 Re Si7 Mim

pro-spe-ro è il ven-to... Sul ma-re luc-ci-ca l'a-stro d'ar-
star sul-la ra-vel Con que-sto zef-fi-ro co-sì so-
vol-le il cre-a-to! O dol-ce Na-po-li, o suol be-
fre-sca e leg-ge-ra. Or che tar-da-te? Bel-la è la

f La7 Sol Re Re La7

-gen-to. Pla-ci-da è l'on-da pro-spe-ro è il ven-to... Ve-ni-te al-
-a-ve, oh! co-m'è bel-lo star sul-la ra-vel Su pas-seg-ge-ri,
-a-to, o-ve sor-ri-de-re Tu sei l'im-pe-ro ve-ni-te al-
se-ra... Spi-ra u-n'au-ret-ta fre-sca e leg-ge-ra. Ve-ni-te al-

Re Si7 Mim La7 Sol Re Re

-l'a-gi-le bar-chet-ta mi-a!... San-ta Lu-ci-a!
-ge-ri, ve-ni-te vi-a!... San-ta Lu-ci-a!
-pe-ro del-l'ar-mo-ni-a!... San-ta Lu-ci-a!
-l'a-gi-le bar-chet-ta mi-a!... San-ta Lu-ci-a!

Sol La7 Re *p* La7 MI

San-ta Lu-ci-a! Ve-ni-te al-l'a-gi-le bar-chet-ta mi-a!...
San-ta Lu-ci-a! Su pas-seg-ge-ri, ve-ni-te vi-a!...
San-ta Lu-ci-a! Tu sei l'im-pe-ro del-l'ar-mo-ni-a!...
San-ta Lu-ci-a! Ve-ni-te al-l'a-gi-le bar-chet-ta mi-a!...

La7 Re *f* Sol La7 Re

San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!
San-ta Lu-ci-a! San-ta Lu-ci-a!

p La7 MI La7 Re *mf* La7

La7 Re Sol Re LA La7 Re

MERAVIGLIOSO

Testo di RICCARDO PAZZAGLIA (1926-2006)

Musica di DOMENICO MODUGNO (1928-1994)

63 Moderato

Do
Sib6
Lab7+
Dom
Sib6
Lab7+
Sol
Lab
Sol
Dom
Sib6
Lab
Sol

ve - ro cre - de - te - mi è ac - ca - du - to di not - te su di un
pon - te guar - dan - do l'ac - qua scu - ra con la dan - na - ta
vo - glia di fa - re un tuf - fo giù. D'un
trat - to qual - cu - no al - le mie spal - le for - se un an - ge - lo ve - sti - to da pas -
- san - te mi por - tò via di - cen - do - mi co -

si:
Do
Do7+
Do6
Rem
Sol7
Do
Sib
La7
Sib
La7
La7
Rem
Sol7
Rem
Sol
Mim
Sol7
Do
Do7+

Me - ra - vi - glio - so ma
co - me non ti ac - cor - gi di quan - to il mon - do sia me - ra - vi -
- glio - so me - ra - vi - glio - so per - fi - no il tuo do - lo - re po -
- trà gua - ri - re poi me - ra - vi - glio - so. Ma
guar - da in - tor - no a te che do - ni ti han - no fat - to: ti han -
- no in - ven - ta - to il ma - re! Tu di - ci: non ho nien - te! Ti sem -
bra nien - te il so - le, la vi - ta, l'a - mo - re eh eh!
Me - ra - vi - glio - so il be - ne di u - na don - na che

a - ma so - lo te, me - ra - vi - glio - so la lu - ce di un mat - ti - no l'ab -

Do6 Rem Fam

- brac - cio di un a - mi - co il vi - so di un bam - bi - no me - ra - vi -

Do Rem7 Sol7

glio - so me - ra - vi - glio - so me - ra - vi -

Dom Sib6 Lam Lab Sol

- glio - so me - ra - vi - glio - so

Dom Sib6 Lam Lab Sol

Chit. tremolo me - ra - vi - glio - so

Do Do7+ Do6 Rem *Chit.*

Ma guar - da in - tor - no a te che

Rem Sol Do Sib La7

do - ni ti han - no fat - to: ti han - no in - ven - ta - to il ma - re! Tu

Sib La7 Rem

di - ci: non ho nien - te! Ti sem - bra nien - te il so - le, la

Rem Sol7 Rem Sol

vi - ta, l'a - mo - re oh! Me - ra - vi - glio - so il

Sol Mim Sol7 Do

be - ne di u - na don - na che a - ma so - lo te, me - ra - vi -

Do7+ Do6

- glio - so la not - te e - ra fi - ni - ta e

Rem Fam

ti sen - ti - vo an - co - ra sa - po - re del - la vi - ta me - ra - vi -

Do Rem7 Sol7

glio - so me - ra - vi - glio - so me - ra - vi -

Dom Sib6 Lab Sol7/4 Sol7

- glio - so me - ra - vi - glio - so

Dom Sib6 Lab7+

me - ra - vi - glio - so

Sol7/4 Sol7 Do

ANEMA E CORE

Parole di TITO MANLIO (1901-1972)

Musica di SALVATORE D'ESPOSITO (1903-1982)

Tempo di Slow-Rock

VERSE (a piacere)

64 Nuje ca perdimmo 'a pace e 'o suonno, nun ce dicim mo maje pec ché? Vocche ca vase nun ne von - no, nun so' sti vvocche, oj ne! Pu - re, te chiammo an nrispunne, pe' ffa dispiet to a

p Solm Dom6 Solm La7 Re7 Solm Dom6

Solm La7 Re7 *mf* Sib Sibdim Mibm6 Sib Re Mibm7 La7

REFRAIN (a tempo)

mme... Te - nim - mo ce ac - cus - si. à - ne - ma e co - re, nun

Lam7 Re7 Sol 3 3 3 3 Sibdim. Lam 3 3 3 3

'rce lassam mo cchiù, manco pe' n'o - ra... 'stu de - si - de - rio e te, me fa pa -

Lam Lam7# Lam7 Re7 Sol 3 3 3 3 Solm

-u - ra... Campa cu tte! sempe cu tte! pe' nun mu - ri!... Che

Re 3 Re7# Sib7 Mi 3 La7 2 Lam 3 3 3 3 Re7#

ce di - cim - mo a ffa. pa - ro - le a - ma - re, si'o bbe - ne, po' cam -

Sol 3 3 3 3 segue Sibdim. Lam 3 3 3 3 Lam7#

-pà... cu nu re - spi - ro? Si smanie pu - re tu pe' chi - st'am - mo - re,

Lam7 Re7 Sol 3 Sol7# 3 *mf* Rem6 Mi7 Lam

te nim - mo ce accus - si... à - ne - ma e co - re!...

Dom6 Sol Lam7 Re7 Sol 3 3 3 3 Do 3 3 3 3 Sol

ANEMA E CORE

Parole di TITO MANLIO (1901-1972)

Musica di SALVATORE D'ESPOSITO (1903-1982)

Nuje ca perdimmo 'a pace e 'o suonno,
nun ce dicimmo maje pecché?
Vocche ca vase nun ne vonno,
nun só' sti vvocche oje né!
Pure, te chiammo e nun rispunne
pe' fa dispietto a me

Tenimmoce accussí: anema e core
nun ce lassammo cchiù, manco pe' n'ora
stu desiderio 'e te mme fa paura
Campa cu te,
sempe cu te,
pe' nun murí

Che ce dicimmo a fá parole amare,
si 'o bbene po' campá cu nu respiro?
Si smanie pure tu pe' chist'ammore,
tenimmoce accussí anema e core!

Forse sarrá ca 'o chianto è doce,
forse sarrá ca bene fa
Quanno mme sento cchiù felice,
nun è felicità
Specie si 'e vvote tu mme dice,
distratta, 'a veritá

Tenimmoce accussí: anema e core
nun ce lassammo cchiù, manco pe' n'ora
stu desiderio 'e te mme fa paura
Campa cu te,
sempe cu te,
pe' nun murí

Che ce dicimmo a fá parole amare,
si 'o bbene po' campá cu nu respiro?
Si smanie pure tu pe' chist'ammore,
tenimmoce accussí anema e core!

SEBY CORELLI
"SONGS"

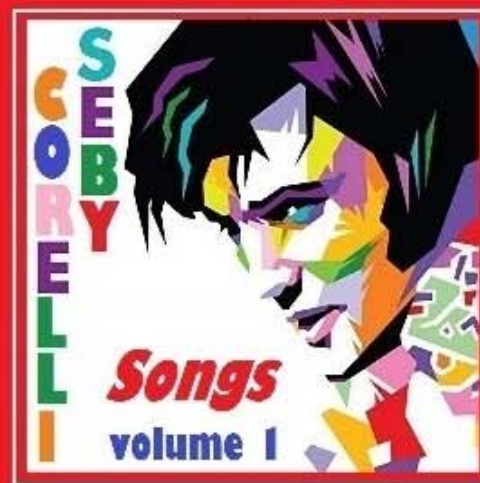
VOLUME 1

**ANTOLOGIA DI CANZONI ESTRATTE DAL
REPERTORIO DI ELVIS PRESLEY
(E NON SOLO)**

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SEBY CORELLI - SONGS
ANTOLOGIA DI CANZONI - volume 1

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estratti dal repertorio di
Elvis Presley**